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H. L. Bischoffsheim Collection To Be Sold in May

Pictures Included in the Sale Include
Famous Portraits by Sir Antonio
Mor, Drouais, Boucher, Gainsbor-
ough and Hopper

LONDON.—Italy, Spain, Holland, France and England are represented by important works in the forthcoming sale of the H. L. Bischoffsheim collection which is to be held at Christie's, London, on May 7th. It is probable, however, that apart from the portrait of Elizabeth de Valois, Queen of Spain, by Sir Antonio Mor and the "Vertumnus and Pomona" by Boucher, the greatest interest in the collection will center in the portraits of the English School, for it is quite unusual for so many examples of the portraiture of the XVIIth century to be included in one group. Beechey, Hopper, Lawrence, Lely and Raeburn are each represented by one canvas. Of these the Hopper, of which a detailed account appears below, will probably be of most interest to American collectors. There are also four Reynolds and four Romneys.

Whenever the name of Bischoffsheim is mentioned in the art world an older generation recalls the matronly opulence and flounced splendors of the famous portrait of a lady which Millais exhibited in the Royal Academy, 1873. This comely and decorative composition still stands as a superlative example of the painting of textures; and even Millais did not afterwards succeed in surpassing this achievement. The name comes to mind again because on the eve of the Royal Academy banquet this year the Bischoffsheim collection of old masters is to be offered at Christie's. This sale will not, of course, include the Millais family portrait, but there are great examples of the past, foremost among which is a noble portrait by Sir Antonio Mor of that daughter of Henri Deux, Elizabeth de Valois, whose mother was Catherine de Medici. She was once affianced to our boy-King Edward VI. After his early death and after the death of Mary Tudor, second consort of Philip II. of Spain, this Spanish King demanded Elizabeth's hand on the conclusion of the Treaty of Cambrai, 1559. Married by proxy at Notre Dame in her 15th year, she was acclaimed as "La Princesse de la Paix," dying in 1573 at the age of 28. Mor came to England in the train of Philip, and painted Mary I. and others. He had been a pupil of Jan van Scorel and his portrait of his master is owned by the Society of Antiquaries. That of Philip II. is at Buckingham Palace, and there is a Gresham portrait in the National Portrait Gallery. The only Mor in the National Gallery is a small panel of a man astutely purchased in 1887 for 245gs; but those cheap days are over, as, in the Darnley sale last year, a Mor portrait of Mary Tudor brought 4,2000gs. This Bischoffsheim work has long been known to the authorities, and it has often been publicly exhibited, including two appearances at Whitechapel in 1901 and 1909. It shows the Princess attired in a rich red dress, bedight with gold, slashed in the bodice and sleeves, showing white undervest embroidered with gold braid, white lace frills round the neck and cuffs, ropes of jewels and pearl pendants on her bodice, and her head ablaze with precious stones. When this beautiful picture was offered in the Rev. Walter Davenport Bromley sale, 1863, as "La Belle Isabelle" English collectors did not know or care much about Sir Antonio Mor, and the beautiful portrait slipped through at 140gs.

Yet it had formerly been one of the cherished possessions of that young uncle of Napoleon, Cardinal Joseph Fesch, who, after Waterloo, retired to Rome and lived in great style until 1839, surrounded by

(Continued on page 9)



"UN BAR AUX FOLIES BERGERE"

Reproduced by courtesy of the Galerie Thannhauser, Lucerne, which has just sold the painting to Mr. Turner, reported to represent Mr. Samuel Courtauld.

DUDENSING SHOWS STELLA'S NEW YORK

The five large canvases of the New York set, which along with "L'Arbre de la Vie," sold last year to a western collector, made Joseph Stella's reputation six or more years back, are again on exhibition, this time in the new gallery of F. Valentine Dudensing at 43 East 57th Street. The problem of their installation was a serious one, as they are constructed architecturally and need to be seen in sequence, but Mr. Dudensing has solved it by hanging them down the centre of his long wall. Here it is unfortunately necessary to use artificial light, but the gallery is so happily lighted that the visitor is not unduly distressed thereby. The exhibition is the more valuable in that it provides an opportunity for setting one of the earlier landmarks of modern art in America alongside of its more recent developments.

The result of such comparison cannot but be encouraging to all who are deeply concerned for the future of the young American art. Since the New York set was painted a process of clarification has been taking place, so that were Stella or anyone of his confreres to undertake such a service again their achievement would present a severer and more unified appearance. To that extent we have growth. Stimulating as was an exhibition like the Tri-National, there is no longer an excuse for the sense of bewilderment which that exhibition produced. A well selected show of the best men of today should have the ring of authority, propound a simple statement in simple terms. For a moment of stabilization is on us, which if allowed to develop normally, may well come to be regarded as a classic era.

But if we have grown, if we are passing out of the day of challenge and struggle, the fact that the exhibition of the New York set is still an event is itself proof that our standards of six years ago, which enabled us to recognize it as a work of the first order, were well founded. Filled with warring elements that have not yet been brought under control, lacking that unity of conception which would make each of the four parts lead inevitably into the next, the series yet presents the most serious contribu-

(Continued on page 7)

THE ART NEWS TRANSATLANTIC NUMBER

One of the most important events of the year in England, in matters of art, was the completion of the purchase of works by the XIXth century French masters under the provisions of the Samuel Courtauld fund. Eighteen paintings were acquired and these are to be hung in the new wing of the Tate Gallery, presented to the nation by Sir Joseph Duveen. Mr. R. R. Tatlock, Editor of *The Burlington*, is writing on the collection for the Transatlantic Number of THE ART NEWS. His article will be illustrated by many reproductions of paintings in the collection. In this same issue, there will be three other important articles from England. The widely known authority, Mr. R. W. Symonds, will contribute one on certain phases of English Furniture; Mr. W. W. Watts, author of the standard work on the subject, will write on English Silver; Mr. W. B. Honey, of the Kensington Museum staff, is writing on Chinese Porcelain.

In addition to these English articles, there will be at least two of unusual interest from France, one on Madame de Sevigne and the Carnavalet Museum, another on the painter David and his school. Other articles from Europe will include contributions from Germany and Italy of which detailed announcement cannot yet be made.

Every effort will be made to make this special issue of THE ART NEWS as interesting in appearance as it will be valuable in content. The illustrations will be numerous and selected with the greatest care. The cover will be a color reproduction of Manet's famous "Servante des Bocks," now in the Courtauld Collection.

YALE GETS MILLION FOR ART MUSEUM

NEW HAVEN, Conn.—Yale University has received a gift of \$1,000,000 from two anonymous donors for the erection of an art museum, a stone structure in modified Italian Gothic, harmonizing with other Yale architecture. Plans for the building and arch have been prepared by Egerton Swartwout, Yale '91, of New York City.

On learning of the gift, Professor Everett V. Meeks, dean of the Art School, said: "Both the university and the city are to be congratulated on a development which will materially improve the appearance of New Haven and the Yale properties. Mr. Swartwout has properly felt that the commanding site requires dignified monumental treatment. In addition, both public and students will now have access for the first time to all the great Yale collections."

For many years the collections have been housed in the old Art School building, erected in 1864. They have grown remarkably of late so that much rare material has had to be kept in storage. The university has been put to expense also to make the old galleries fire and burglar proof.

Yale owns the Larves collection, the finest group of Italian primitives in America, and the Trubull collection, one of the best collections of early American canvases in the world. These will now be exhibited for the first time under proper conditions. The university recently received from Maitland F. Griggs, '96, of New York City, five extraordinary examples of medieval French sculpture, and from Frederic G. Achelis, '07, of New York City, the rare and valuable collection of Rembrandt and Durer prints assembled by his father. These, too, will be accommodated in the new museum.

The building will provide much needed additional quarters for the work of the School of Fine Arts. Weir Hall, devoted to the Department of Agriculture, is already filled and the 133 students in painting and sculpture are working under handicap because of the restricted quarters. The students in sculpture work in the basement, galleries have had to be converted into studios for the painters,

(Continued on page 3)

Restoration of Rome To Begin On April 21st.

Definite Plans for the Recreation of a City as "Vast, Well-Ordered and Powerful as in the Days of Augustus" Are Announced

ROME—The answer to the speculation, much of it sceptical, which followed the Italian Premier's announcement that Imperial Rome must be restored, is contained in a statement now made public of the plans by which it is expected to bring about that result. The full details of the grandiose plan for the beautification and development of Rome, which will be begun on "Rome's birthday," April 21, were made public on April 13th.

This work will be undertaken in obedience to the commands of Premier Mussolini, who, in his speech at the inauguration of Senator Cremonesi as the first Governor of Rome, ordered him to make Rome again "as vast, well-ordered and powerful as in the days of Emperor Augustus." The State is advancing 90,000,000 lire to the City Administration for meeting the first expenses of putting the plan into effect.

The plan worked out by the City Administration contains much that is highly interesting from an archaeological viewpoint. It includes the demolition of ramshackle houses and huts clustering round the Theatre of Marcellus, the excavation of the Forum Olitorium and the Circus Maximus and the restoration and beautification of the ancient Appian Way.

The Theatre of Marcellus, which was one of the finest buildings of Imperial Rome, now rises in the midst of a slum district, inhabited by many poor families who have turned into unsanitary homes the boxes in which the Emperors and Rome's patricians once used to sit. It is proposed to demolish all those unhealthy houses and cut a large open space around the theatre, which will then remain revealed to view in its full splendor.

The remains of the Forum Olitorium and the Circus Maximus are now completely buried, though plans for their excavation have been considered for years. The Circus Maximus is of especial interest, as it was Imperial Rome's greatest arena and in the height of its glory was capable of seating 100,000 people. The excavation of the Circus Maximus is an event keenly looked forward to by all archaeologists, who believe it will furnish much wonderful material.

The Appian Way, the "Queen of Roads," will be rid of some of the modern buildings rising near it. Some of its monuments needing repair will be restored and many trees will be planted along its borders.

The City Administration's plan also includes the cutting of two new thoroughfares, the first connecting Trajan's Forum with the Roman Forum, and the second leading to the Colosseum.

Though both of these new streets have been decided upon for reasons of traffic, both have considerable archaeological interest. The first will run right through the zone of the Imperial Forums and will expose to view the entire left flank of Capitoline Hill, and the second will render the Colosseum, which now rises in the centre of a saucer-like depression, visible from the centre of the city.

The City Administration also proposes to build an "artisans' quarter," with homes, workshops and stores. This new quarter should rise at the foot of the Aventine Hill.

Finally, it is proposed to construct a new Academy of Fine Arts, a new ex-

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RESTORATION OF ROME TO BEGIN IN APRIL

(Continued from page 1)

hibition hall, and new School of Architecture, and to complete the new university building.

Premier Mussolini, who by next week will have returned from Tripoli, will inaugurate most of these projects.

From almost any other nation than Italy, one would expect a deplorable result from so vast an archaeological undertaking. In view of the excellent work in restoration that Italy has already accomplished, however, notably in Ravenna and Bologna, the present undertaking is sure to have sensitive and intelligent direction. It is interesting to note, further, that while much of the glory that was Rome is to be restored, the purpose of the Administration is really the creation of a new and still more glorious city which shall nevertheless remain sensible of her great traditions.

FIFTY BUILDINGS FOUND IN YUCATAN

CAMBRIDGE, Mass.—Some details of the Mason-Spinden expedition to Yucatan have been received at the Peabody Museum at Harvard in letters from Dr. Herbert J. Spinden, curator of the museum, who left in January with Gregory Mason, editor and explorer, to continue the explorations which archeologists have begun in the jungles of Central America.

"To date," writes Dr. Spinden, "we have found about fifty new buildings in Chichomac, Muyel, or Chunyazehe, Xkarel-Chakolol, Paalmul, Ac and Ocomal. At Muyel, which is about ten miles inland from Boca Paila, above Ascension Bay, we found a rather fine castillo fifty-four feet high with a round cupola on the roofs, mask panels, doorways with columns and a fine stairway. The two side doors of the lower temple were filled in, but the middle one was left open and was entered by a long tunnel under the stairway.

"Xkaret is a walled city like Guisem, which we have not fully examined. There are two terminal buildings where the walls hid the construction. Thus far seventeen buildings in pretty good repair have been found here.

"At Chakolol there were three temples, one on the shore and the other two a mile or more inland. One of these has a fresco with a serpent and a deer painted in a style like the Gro-Cortesian Codex and quite different from Tulum, Chichen-Itza or Santa Rita. Paalmul had two temples on the shore and several more half a league inland. Two of them until recently had figures on the altars. One of these is still in place, but the hand is gone, and the other has been taken away entirely. We found this evidence that the figure sets of terra-cotta of the style found in Talusco and also Yucatan were set on table altars and in niches over the doors of shrines.

"Perhaps the most interesting temple at Paalmul was a round one with two stairways. There was probably a room on top, but all that remains is a small chamber on the third terrace.

At Ocomal two temples were decorated with little faces stuck into the wall. Also we found traces of incense burners with faces on the altars."

TOTEM POLES TO BE PRESERVED

WASHINGTON—The picturesque totem poles of the Kasasa National Monument in Southeastern Alaska are to be preserved from decay for the Smithsonian Institution this summer by H. W. Krieger, curator of ethnology in the National Museum, who has been sent from Washington for the task. The Bureau of Ethnology is financing the expedition, and the Department of Agriculture will cooperate by supplying equipment through its Forest Service.

On the way to Alaska Mr. Krieger will stop in the Columbia River region of Washington to excavate the pit house sites of the old Klaskan and Yakima tribes. He hopes to find a stratification at the bottom of the sites and learn whether crude implements, such as roughly chipped stone artifacts, are deposited there. This might prove that more primitive peoples than we have any knowledge of at present once lived in the region.

Temple At Ur Is Now Uncovered

PHILADELPHIA—After two months of excavating, during which many interesting archeological finds were unearthed, members of the joint expedition of the British Museum and of the Museum of the University of Pennsylvania have completed their work of uncovering the great Temple of the Moon Goddess in the vicinity of Ur of the Chaldeans.

With this work finished, a report received by museum officials here from C. Leonard, said, that some of the excavators now are working in what is known as the "sacred area," where excavation had been begun in 1918 but never completed.

At the same time another party is working near the foot of the Ziggurat, where workers previously had traced the enclosure wall built around the Temenos by Nebuchadnezzar. Here, Dr. Woolley reported, they hoped to find an earlier version of the same structure dating to at least the time of the Larsa Kings, about 2100 B. C.

"Inside the Nebuchadnezzar wall," the report added, "there were chambers of Nebonidus, the last of the Kings of Babylon; below these were floors laid by the Assyrian Governor of Ur in about 650 B. C. A little deeper down we came upon the walls and floors of baked brick and bitumen with which Ur-Engur, in 2300 B. C., fenced in E-Temen-Ni-II."

The ground plans of these buildings, Dr. Woolley said, were such that they left no doubt that in them "we have definite proof of the existence of another and a more ancient Ziggurat buried forever below the mass of solid brickwork, Ur-Engur's Tower, which today dominates the plain of Ur."

ANCIENT BASKETS FOUND IN FAYUM

CAIRO—Baskets 7,000 years old, belonging to the Libyan Flint Age, have been found by the British School of Archeology Expedition under Miss Clayton Thompson, which is searching for flint instruments in Northern Fayum.

In what is known as the Ghindji Depression the Expedition unearthed twenty baskets and several urns. The baskets are made of wheat stalks. One contained wheat blackened by age, while another held a wooden sickle with three flints left in for reaping.

The urns are of pottery and have not yet been opened.

These baskets undoubtedly belong to the Libyan Flint Age, when the Ghindji Depression was a series of lagoons, and it is thought that they are of a period at least 5,000 B. C., and therefore 2,000 years older than the hitherto oldest known baskets.

ATHENS EXCAVATION STARTS THIS MONTH

ATHENS—Unless some unforeseen obstacle arises excavation of the old city of Athens at the foot of the north side of the Acropolis will be started on April 24, which date will also witness the opening of the new library, the Genadiou, by Professor Kaps, who is coming from Princeton University to perform the ceremony.

It is understood that he will also turn the first shovel of soil in the excavation work, which will be carried on for years.

The site, which is now occupied by old houses with crumbling walls, extends from close by the Tower of the Winds at the foot of the Acropolis about three-quarters of a mile south to the Theseum and a mile and a half east and west. It is the most dilapidated and unsanitary section of the City of Athens and is the breeding place for Summer cholera, Winter typhus and smallpox.

Arthur Garrels, the United States Consul General, said recently that the work would have been started earlier, but had been delayed because the Greek Government had no money to buy out the property owners and tenants in the houses. Now an arrangement had been made to give land in its place; and, eventually, this section will be returned to the Government when the American School of Archeology had finished its excavations.

"The archeologists, including Dr. Hill, the head of the school, expect to discover valuable relics which will give very interesting data on the history of ancient Athens and its people," said the Consul General. "They have not got all the money that was asked for in the beginning, but there is about \$25,000 in hand which will be ample to start work with and more funds will surely come as the work progresses."

FISKE LIBRARY GOES TO CALIFORNIA

BOSTON—News has just reached Boston of the sale on March 9 of the large and valuable library of the late John Fiske, the historian, to the University of California's Southern Branch. It was Mr. Fiske's own wish that the library should be kept together and this was emphasized by both Spencer and Huxley when they were Mr. Fiske's guests in Cambridge. They felt that the library was so eminent in the fields in which Mr. Fiske had done his creative work that it should not be allowed to disintegrate.

The library was bought and presented to the university by several prominent men of California. It is now being packed and probably will be shipped the first of the week. It is particularly fitting that the collection should go to Los Angeles, because it will be near the Southwest Museum in which Henry E. Huntington has gathered the most valuable of John Fiske's original manuscripts and maps.

There are between 8,000 and 9,000 volumes, a collection surprisingly free from ephemeral and gift literature. The books are the measure of the man himself, strong in the best learning, the wisest thought and the greatest literature of all time. They reflect him as grounded in the classics, in ancient history, in the broad subject of religion, in the foundations of geographical knowledge and in science as it relates to life.

There are books of special interest, books with valuable autographs, choice bindings and fine plates. But that which appeals to the collector is incidental and of little significance as compared with the importance which pertains to the books as the inspiration of a profound scholar.

Dr. Fiske's interest turned early to new theories in regard to life, and in 1861 he published an article on "Fallacies of Buckle's Theory of Civilization." In his own lists of books which he read from year to year the names Buckle, Darwin, Spencer, Huxley, Bain and Spinoza stand out in larger letters. The works of these authors in the best editions of that time are in the collection. There are also the writings of Lewes (many volumes), Bacon, Mill, Pollock, Cudworth, Martineau and Galton.

In 1872 Fiske's Myths and Mythmakers appeared. A section of the library is devoted to the best books in this field, the Saga Library, the Grimm Library, Irish, Norse and other tales, legends and stories. The library is strong in fine old editions of the classics, the long set of Tauchnitz Greek classics published at Leipzig about 1800; the Auctories Latin, in vellum, Strassburg, 1810, &c.

In the field of history there are Mommsen, Von Holst, Rawlinson, Grote, Gibbon, Duruy, Freeman, Sismondi, Motley and Parkman, to record but a few.

Fiske's work on the "Discovery of America" led to the gathering of many books which throw light on the growth of geographical knowledge and upon the lives of the great navigators. Noticeable are Ullao's translation of the Historie del S. D. Fernando Colombo, Venice, 1571, the rare first edition; Canova's Viaggi di Amerigo Vespucci; Hennepin's Nouvelle decouverte d'un tres grand Pays Suisse dans l'Amérique, Utrecht, 1697; Voyages of Dixon and of Meares; Renaudot's Anciennes relations des Indes et de la Chine, 1718; Las Casas' Historia de las Indias, 1876, and the Paris edition of 1822 with his life; the works of Harrisse and Helps; Bernaldez's Historia de los Reves Catholicos D. Fernando y Da. Ysabel, a manuscript of the year 1682 in 333 leaves; Major's Prince Henry the Navigator, and Al-Makkari's History of the Mohammedan Dynasties in Spain, two large volumes.

Paul Revere's engraving of the Boston Massacre is included with the library, as is Nast's caricature, "Professor John Fiske Flies the Evolution Kite in America." There are also many photographs of places abroad which Dr. Fiske visited in his travels. A sofa, elaborately carved and in the best of condition, once owned by John Hancock, President of the Continental Congress, has always formed a part of the library furniture.

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**MOVE TO PRESERVE
CHAPEL IN AVIGNON**

PARIS.—Led by churchmen of the old southern French city of Avignon, which was the seat of the Papacy from 1309 to 1377, those interested in preserving artistic monuments of the past have insisted that the Ministry of Public Instruction and Fine Arts should intervene to prevent the demolition of the Jesuit chapel built in Avignon in the XVIIth century. Contending that the building was in danger of collapse, a group of local business men had asked that it be torn down so that a commercial structure might be erected on its site.

The church is regarded by scholars as a rare example of the combination of the Roman tradition with the architecture prevailing in Provence in the XVIIth century. The suggestion of the Mayor of the city that the principal door be preserved, the rest of the church to be removed, met emphatic objection. It was contended that it is the form of the vaults and the tribunes and the beauty of the sculptured walls that make the building remarkable. Many minor architectural relics have already been destroyed to make way for modern buildings in Avignon, which tourists visit chiefly because of the Palace of the Popes, the XIVth century Vatican.

**XV CENTURY SPIRE
FALLS IN TOULOUSE**

TOULOUSE, France.—A steeple nearly 300 feet high, dating back to the XVth century, collapsed over the Church of Da Dalbade on April 11th, wrecking three neighboring houses and causing the death of three inmates.

The structure has been classified as a historical monument. It was the work of the noted XVth century architect Nicolas Bachelier, and regarded as an example of pure Renaissance style. A bill for an appropriation to repair the steeple has been before the City Council several years.

**Statuette Found
Near Perugia**

FLORENCE.—A small stone statuette fifty centimetres in height which apparently represents the goddess Ceres, and a fragment of a head seventeen centimetres high were found a few days ago on a farm near Perugia. Indications point to an important discovery of the Etruscan period. The two precious objects have been brought to Perugia, to the Institute of Agrarian Studies, and a full description has been sent to the General Director of Fine Arts.—K. R. S.

**ALFRED LENZ' BRONZE
BACCHANTE STOLEN**

DETROIT, Mich.—The statuette, "Bacchante," by the late Alfred Lenz was stolen from the galleries of the Society of Arts and Crafts of Detroit, 47 Watson Street, on the afternoon of April 9th. A reward of \$50 is offered for information leading to its return.

The Lenz figure is said to be the fifth bronze which has been stolen from Detroit dealers within a short time.

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**YALE GIVEN FUNDS
FOR ART MUSEUM**

(Continued from page 1)
so that exhibition of many of the best pictures is impossible.

When the new building is opened Yale will be able to make its art treasures available to the public as it has its scientific collections in the Peabody Museum, which has been visited by 70,000 persons since its opening January 1.

The main floor of the Chapel Street side will contain an exhibition gallery for sculpture 113 feet long, and behind this another room, which can be used for lecture and exhibition purposes. On

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RYDER'S "BARNYARD" COMES TO LIGHT

The long lost "Barnyard" by Albert P. Ryder, advertised as stolen in THE ART NEWS of 1920, has at last come to light and will probably be restored to its original owner, Mr. Duncan Phillips of Washington, Dr. C., through the prompt action of Mr. Frederic Fairchild Sherman, editor of *Art in America*. Early last week the painting was brought into Mr. Sherman's studio with the view to interesting him in its purchase. Mr. Sherman, long a connoisseur of Ryder's work, knew of the disappearance of the painting in 1920 when it was being sent to New York by van for exhibition at the Century Club. He recognized the painting, held it in his studio and telephoned Mr. Phillips, whose representative arrived in New York last Tuesday. In the presence of representatives of both claimants for the picture, Mr. Hoentschel of Knoedler's identified the "Barnyard" as having been purchased by Knoedler at the Ichabod Crane sale in 1915 and later sold to Mr. Phillips. At the time of going to press, THE ART NEWS has not been able to obtain definite information as to the painting's return, but it is expected that a writ will be issued and legal seizure made, should its present possessor fail to turn the painting over to Mr. Phillips immediately.

KING'S BEASTS OF HENRY VII. RESTORED

WINDSOR, Eng.—Visitors to Windsor this year will find that the outline of the Chapel of St. George has been completely altered by the restoration of the King's Beasts to the pinnacles. Each of these beasts stands 4 ft. 6 in. high, and the work, which has been carried on during the winter months, of replacing these on the choir is now complete. The beasts on the lower pinnacles support the appropriate shields of arms, and the upper ones bear standards and pennants. Silhouetted against the sky, the beasts enrich the beauty and interest of the chapel which is still partly hidden behind a confusion of scaffolding.

Under the direction of Henry VII., Bray set up these beasts, and, although no illustrations of the original beasts are sufficiently clear to distinguish their character, it is understood that they were the heraldic supporters or symbols selected and taken by the Tudor dynasty to illustrate the claim through both the rival houses of York and Lancaster to be in direct lineal descent from Edward III., founder of the Order of the Garter. For 200 years they dominated the chapel, but when Sir Christopher Wren examined them he advised their immediate removal. In his report to the Chapter in 1682, he wrote: "The beasts on the west body of the church, which are all decayed and by falling, break the lead of the roof, might be taken off; and in lieu of them, stone pineapples be added to cap the pinnacles, for the advantage it would give the fabric." The pedestals about the chapel required some extra weight as they strengthen the flying buttresses supporting the stone vaulting.

The stone beasts were removed, but the pineapples recommended by Wren were never added in their place. In Hollar's engraving, which may be seen at the British Museum, the King's Beasts are shown surmounting the chapel as they did until they were taken away in 1682. But their character was not sufficiently clear in the engraving to help the present restoration. Through the interest and diligence of the Dean of Windsor, Canon Dalton, and Mr. F. A. Minter, the present beasts have been recreated from scant written records.



"MARIE ANTOINETTE, D'AUTRICHE" By F. JANINET
Courtesy of Thos. Agnew & Sons, London

French Engravings Shown at Agnew's

LONDON—Quite the most important exhibition yet held of French Engravings of the XVIIIth century is that which has been organized by the Agnew Galleries in Old Bond Street, London, on behalf of the funds of the French Hospital and Dispensary in that city. The show is interesting from more points of view than one. Apart from the technical excellence of the works, their consummate elegance and dainty charm, they reflect with a serious clarity the social and mental life of their age. When one has become imbued with their message one does not wonder long that the XIXth century, so dissimilar in its general tone from the century that preceded it, betrayed the vandalism of destroying so many of these characteristic works, and so, reducing enormously the exquisite records.

The greatest trouble must have been exercised to render the present exhibition the comprehensive collection that it is. Many a choice and rare example has been obtained as a loan from private collections that do not often allow their possessions to leave their seclusion; hence a unique opportunity for studying the period at its best and most varied. One of the most important of the items is Janinet's "Portrait of Marie Antoinette d'Autriche" at the age of 22, the actual impression that was sent by the Queen to her sister at Vienna, where it remained in the Imperial Collection until three years ago. On the back is the stamp of "Bibliotheca Palati, Vindobonensis." Both Portalis and Beraldi are as one in accounting this one of the most remarkable portraits ever made of the royal sitter, and it now ranks among the most highly coveted of French engravings. The oval frame is also an engraving, being pasted separately in the oval provided for it.

Another important engraving included

HISTORIC HOME UNDER THE HAMMER

LONDON—The dispersal of the furniture, etc., at Netherby Hall, Cumberland, for Sir Richard Graham, Bart., is to be commenced by Messrs. Knight, Frank & Rutley on May 4th, and will occupy several days. The historic home of the Grahams was made famous by Sir Walter Scott. From Netherby Young Lochinvar stole his bride after swimming the Esk.

*"There was mounting 'mong Graemes
of the Netherby clan;
Forsters, Fenwicks, and Musgraves,
they rode and they ran;
There was racing and chasing on Can-
nonbie Lee,
But the lost bride of Netherby ne'er
did they see,
So daring in love, so dauntless in war,
Have ye e'er heard of gallant like
Young Lochinvar."*

Borderland history centered round Netherby for hundreds of years. The first baronet came south and carried the royal banner at Edgehill; the third baronet followed the fortunes of James II. into exile, was condemned to death, and narrowly escaped the scaffold.

The magnificent oak paneling in the great hall and dining room is to be included in the sale as well as a library of miscellaneous literature, Jacobean armchairs, a Chinese black and gilt cabinet and stand, Louis XV bracket and other clocks, prints by Thorburn, a boudoir grand piano by Steinway, sideboards, side tables and bedroom furniture.

is the medallion portraits of Louis XVI and Marie Antoinette, printed in colors on satin. In this case the engraver was probably (and according to Vuafart) Bonvarlet, but the borders appear to have been designed by Ranson, who was famous for decorative work of this description; the portraitist was doubtless Ruathe. Other impressions are in famous collections, one of these belonging to the Pierpont Morgan collection, and the sole complete set, fully printed, being in the possession of Mr. Joseph Widener. But this particular impression appears to be the only one in which touches of gold appear here and there. The ground is of white satin and there are traces of stitching along the borders, a fact which would substantiate the theory that the set was used to cover bonbonnières, presented to the Queen in 1785 on the Dauphin's birthday. Such decoration for boxes was modish under Louis XVI, and in the case of a royal presentation, only the finest work would, of course, be employed.

In many cases, preliminary etchings are shown in proximity to the finished engravings, a provision which is of extreme value to the student.—L. G.-S.

LONDON

The small, but remarkably well selected Spring Show at the Goupil gallery contains a number of works that one is glad to meet with in these days when so many exhibitions tend to excessive size and anything but excessive quality. It is obvious that the collection has been brought together by someone who cares more for merit than for mere modernity, for in some subtle manner, all the pictures, though they belong to a variety of schools of modern endeavor, possess some strain in common, which blends them into a harmonious whole. In addition to some finished works by James Pryde there are some "notes" and "sketches," which are especially interesting in the light which they shed upon his methods of achieving the eerie and the macabre. It is clear that the impressiveness of his characteristic "great bed" compositions with their monstrous hangings and their suggestion of unseen forces operating behind them, are only worked out by dint of the most carefully calculated apportioning of spaces and the most painstaking balance of tones. From Eric Gill come some pencil drawings so pure in line and so expressive in their general simplicity of treatment that they take us back to the days of Holbein and his school. Here is an artist whom it is impossible to imagine in the capacity of a fashionable portraitist; yet there is more sense of portraiture in a black and white sketch of his than in the majority of the flaunting oils that fill our galleries. It is delightful to observe how well some of the less recent men "keep their end up" among the younger ones—Eugene Carrière, for instance, wears well—his shadowy dreamy compositions, devoid of color save for a gradation of browns, seem even more emotionally expressive than they did when he first startled the public with them at the end of last century, and Walter Greaves' "Old Swan, Chelsea," is as exquisite a transcript of London as anything that Whistler ever did of her. Several artists contribute flower-studies. George Sheringham has two, one of anemones and the other of marigolds, in which his sense of the decorative is allied, to excellent ends, with his appreciation of the dewy quality of the flower petals. Rich, flowing bits of color these. Davis Richter and William Nicholson bring their own individual methods to deal with the respective cinerarias and larkspurs of their compositions, the one formalizing his subject to some extent, the other emphasizing the realistic.

* * * * *

That A. J. Munnings can do as good work in watercolors as in oils is borne out by a very vigorous drawing of a group of gypsies overtaken by a thunderstorm, which he is showing at the exhibition of the Old Watercolor Society in Pall Mall. This is no stage thunderstorm, but the real thing, coming down straight from the clouds and enveloping figures and horses in its gray wrappings. George Clausen is represented by half a dozen pictures, mostly occupied with the study of cloud effects and the light thrown by them on the earth beneath. Though this artist tends to repeat himself, there is invariably sincerity behind his work and one feels that the very repetition is in the nature of research rather than in that of acceding to a popular demand for an accepted product. Sir Charles Holmes returns to his favorite Appleby for inspiration. His "Muddy Lane, Appleby," is rhythmic in design and the whole is finely lit so that every value stands out clearly and boldly. The tempera medium suits Charles Sims' style in portraiture excellently and his portrait of "Mrs. Ralph Knot" possesses that cool distinction which animates so much of his work in that direction. It has the quality of elegance, a characteristic too often lost sight of in these days when the arresting and the striking constitute the chief aim of the average portrait-painter. This is a work which will not lose its charm with time, for it has a beauty which is not merely for the day alone. Sir D. Y. Cameron has perhaps gone too frequently to "Loch Lomond" to be able to find in it anything new or interesting to say. At any rate that is his latest version of the lake strikes one. It lacks the fulness of vision of many of his earlier efforts.

* * * * *

A wise purchase on behalf of the Fund left by the late Sir Claude Phillips of the "Daily Telegraph," has been that made by Mr. Alec Martin, his executor, of a work by Terbruggen, which is dated 1627 and which came up at Christie's a few days ago. This composition which must have been executed but a couple of

(Continued on page 15)

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"ZENOIA"

By HELEN DAVIDSON

To be included in the exhibition of the artist's work at the Durand-Ruel Galleries, Opening April 19th.



AN IMPOSING PAIR OF GATES

In the finest Adam period are the pair of polished armor-bright gates of wrought iron from the collection of Mr. Charles Young of 107 Wigmore Street, London, the well-known authority on antique metalwork. The gates, which measure 9 ft. x 6 ft., are adorned with medallions in bronze, and their great delicacy and grace render them as suitable for interior as for exterior purposes. An especially appropriate position for them would, of course, be inside or outside an entrance-hall. Every detail of the ornament is of the greatest elegance and there is no doubt that in the first instance the work must have been commissioned for a patron of great taste and high standing.

—L. G.S.

BRIMO DE LAROUSSILHE ORIENT ANTIQUITÉ MOYEN AGE

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PAINTINGS OF THE EAST SHOWN HERE

The first portrait of an Egyptian woman of aristocratic family ever known to have been painted will be exhibited by Mrs. Helen Davidson, at the Durand-Ruel Galleries beginning April 19th. Mrs. Davidson, a Canadian artist whose work has been acclaimed by Paris, had many difficulties in persuading Madame Zaghloul Pasha, wife of the Egyptian premier and nationalist to overcome her traditional prejudices against portraiture. Nor have Mrs. Davidson's troubles been confined to the Egyptian aristocracy alone. In painting simpler types she has found that the Bedouin firmly believed that to have his portrait painted was to lose his soul. Mrs. Davidson's paintings in the East have not been confined to portraiture and she has found inspiration in the picturesque scenes and brilliant color that met her at every turn during her travels through Algeria, Egypt and Palestine. For two months she lived at Ghardaia in the Mzab, two hundred miles from the end of the railroad. A fine pastel in her exhibition reveals the beauties of this lonely spot.

Mrs. Davidson has been represented in several Paris exhibitions. At the Salon des Femmes Peintres, several canvases of hers attracted great attention; at the Artistes Français a series of her portraits were shown. She also achieved the signal distinction of having two pictures accepted by the Paris Salon, although members are allowed to exhibit but one canvas. Besides her extensive exhibitions in Paris, Mrs. Davidson has frequently shown her work in Canada.

E. JONAS LEASES IN HUNTINGTON MANSION

Edouard Jonas, art dealer of Paris, has leased the premises 9 East Fifty-sixth Street from the 2 East Fifty-seventh Street Corporation. This is part of the old Huntington mansion, which was recently bought by the Schulte interests. The lease is for a period of ten years.

STUDIO NOTES

NEW HAVEN, Conn.—William Ferrari, of Short Beach, Conn., formerly a Yale Art School student, is announced as the winner of the Lebrun Traveling Scholarship of \$1,400 in a nation-wide competition conducted by the Executive Committee of the New York Chapter of the American Institute of Architects. This scholarship, founded by the late Pierre Lebrun, architect of the Metropolitan Tower, provides for not less than six months of travel and independent study of architectural masterpieces abroad. Contestants were required to submit designs for a community auditorium for a city of 10,000 to 150,000 population.

Truman E. Fassett who is exhibiting paintings of sea gulls and other pictures at the Ainslie Galleries, is continuing his exhibition until May 1st.

Eben F. Comins has recently returned to his Washington studio. He spent the winter in Los Angeles painting many commission portraits.

Lee Greene Richards, well known Salt Lake City portrait painter, has just completed a picture in oils of Alfred Lambourne, pioneer artist and poet of that city and dean of Utah painters. The picture is being exhibited this week in the art room of the Chamber of Commerce-Commercial Club.

Mr. Frank Alvah Parsons, President of the New York School of Fine and Applied Art is sailing on the "Leviathan" April 10th for his annual work at the French Ateliers of the School in Paris. He will give a course of lectures in French History and Art at 9 Place des Vosges besides visiting the school in Italy and the Research Class in England. Mr. Parsons will return to the States for the opening of the School in New York in September.

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THE ART NEWS PURCHASE

After studying carefully the works exhibited at the Society of Independent Artists, the Whitney Studio Club and those sent in for exhibition by the Salons of America, the editors of THE ART NEWS have decided to expend the whole sum of money at their disposal for this, the first year, for one important painting. A full announcement of the purchase, together with a reproduction of the picture will appear in next week's ART NEWS.

HOUSING OF ART

Opening of a new wing in the Metropolitan Museum of Art adds thirty galleries to the already extensive accommodations provided for its treasures. This will raise the question in many minds of the relation between the treasures and their settings. More than one visitor will go to the new south wing expecting to find thirty galleries full of new acquisitions, or at least of works that could not be seen before for lack of room in which to show them. If these visitors are disappointed, they might reflect upon the root significance of art as most philologists accept it, that ancient root AR, signifying "to put fit things together."

The real and glorious mission of the new wing in truth is just this: to bring into an appropriate environment objects already known to the public in surroundings, if not altogether unfit, certainly unequal to discovering for us the full beauty and worth of each example. The new wing majestically swings into line with the most modern and intelligent ideas of museum installation. Its leading feature on the ground floor is the "classical court," designed in the manner of a Roman garden, with pool, grass plot, pointed trees, dark ivy plants outlining the paths, warm color in the mosaic pavement of the colonnade, the whole lending itself to a reconstruction of the typical setting in which antique sculpture was at home. The sculpture, shown with a beautiful reticence of assertion and surrounded by ample space and resonant color, makes an irresistible appeal. Greek sculpture is here and Roman, and the splendor of the days in which these were freshly born to their

deeply initiated public is revived by the appropriateness of their new surroundings.

On the second floor the room from a Venetian palace, furnished with appropriate objects of the period, emphasizes the art of installation. The style of the room is Baroque, marking the turn of art in the eighteenth century toward the profusion and roundness of nature, a style unendurable in fragments, enchanting in any complete example, since its one great virtue was its subordination of parts to a whole impression. If this room had been torn apart, as in earlier days it might have been, and bits offered as a sufficient clue to the lost completeness, no visitor to the museum would have had what now all may have, a glowing picture of a room in which life went on among surroundings foreshadowing the decline into which Italian art was soon to fall.

Without laboring the testimony, we must applaud the spirit animating the new wing as a whole. With such an example brought into the light that beats upon a museum, it is easy to be optimistic in regard to the future of this one of our many housing problems.

(From the *Herald-Tribune*)DUVEEN AND THE WALLACE
COLLECTION

The appointment by the Premier of Great Britain, Stanley Baldwin, of Sir Joseph Duveen, internationally respected dealer in art objects and antiques and patron of the beautiful, as trustee of the Wallace Collection, has a double significance.

It deservedly honors a worthy man prominent in his chosen field and at the same time sets a valuable precedent.

The Wallace Collection is unique for both the quality of its art treasures and for the distinction of the men who have participated in its direction. Sir Joseph will have as his associates such men as Lord Lee of Fareham, Lord Esher, Sir J. Stirling Maxwell, Viscount Dillon and Sir Philip Sassoon; he will succeed such distinguished men as the Earl of Rosebery, Lord Lansdowne and Lord Carmichael.

For the first time a dealer in art objects has been made a trustee of an important public museum—an indication that the traditional but foolish prejudices against dealers occupying official positions in the art world is passing away.

Premier Baldwin's practical sense in bestowing this high honor so appropriately sets a timely example for America.

We should be equally sensible and also appoint great art experts to positions of authority over the valuable collections made public property by the gift of generous donors.

Vast sums are continually being given to art in this and other American cities. Their wise expenditure is becoming one of our most important public trusts. Who can better administer a trust than men of the calibre of Sir Joseph Duveen, not only thoroughly informed as to art values but also filled with the spirit of public service.

(From the *New York American*)

CENTRAL PARK POLICE

To the Editor of The World:

What little pleasure there is in Central Park these spring afternoons—and it is feeble enough, with the blasted trees, the denuded hillsides, and the vast acres of asphalt that the paving contractors have slobbered over the soil—is spoiled by the way in which the policemen on guard bully little boys. No sooner do half a dozen boys begin to frisk about the rocks or tumble about the lawn than a surly ruffian in uniform, who at home is doubtless a loving father and a tender husband, appears on the scene with his whistles and his imprecations; and to add to the bad



"PIETA." By THE
MASTER OF VIRGO
INTER VIRGINES

Recently purchased by
the Metropolitan Museum
of Art.

LETTERS

April 10, 1926.

Editor THE ART NEWS.

Sir:

Your reviewer of New York Exhibitions not only gives first place in his column to the work of Charles Demuth; but he professes to have loved Demuth's work in the past.

All the stranger does it seem therefore that in expressing his disapproval of Demuth's "poster portraits" your reviewer should omit to mention that the current exhibition in the Intimate Gallery includes not only Demuth's early work but his latest as well, being a comprehensive summing up of this painter and water colorist.

Your reviewer's reference to the poster portraits shown in the presentation of Seven Americans by Alfred Stieglitz last year, gives no intimation that possibly the most important one of them all, the poster portrait of John Marin, is entirely new, was not among those shown last year and, together with a large and decorative canvas of calla lilies on blue background, forms the basis of this year's exhibition.

There are in addition very early flower pieces, water colors inspired by fish in the Aquarium, not publicly shown heretofore, as well as new still life water colors. None of these works, nor their collective significance in giving an idea of Demuth's range and character—except for a passing reference to the calla lily—is mentioned by your reviewer who contents himself by writing of the qualities he once found admirable in Demuth's work that "all that has gone".

Is this an adequate treatment of the Demuth exhibition by a reviewer who professes to have "loved" the early work?

As for his finding the poster portraits "hard, and rather metallic", there are a number of persons who disagree with your reviewer, finding them sensitive in color and distinguished in conception and craftsmanship. Among these admirers of the poster portraits, particularly of the John Marin portrait, ignored by your reviewer, is

Very truly yours
HERBERT J. SELIGMANN

OBITUARY

JOHN F. WEIR

PROVIDENCE, R. I.—John Ferguson Weir, painter and sculptor, and first Dean of the Yale School of Fine Arts, died at his home here on April 8th, in his eighty-fifth year. He had been ill for several weeks and pneumonia set in on Saturday. He had lived here since his retirement from Yale in 1913, at the age of 72.

He is survived by his wife and two daughters, Mrs. Joseph D. Sargent of New Haven and Mrs. de Wolfe Perry Jr., wife of the Episcopal Bishop of Rhode Island.

Professor Weir was born on Aug. 28, 1841, in West Point, N. Y., the son of Robert W. Weir, professor of drawing. He spent his boyhood in his father's studio, receiving from him instructions in drawing and painting. Before he was 20 he had opened his own studio in New York, where he soon was taken into the group of the "Hudson River School."

Early in the Civil War he enlisted in the Seventh New York Regiment, serving at the defense of Washington.

In 1869 he was called to be Dean of the Department of Fine Arts at Yale.

Three years earlier Dean Weir had married Miss Mary French, daughter of the Rev. Dr. J. French, chaplain at West Point. For forty years they made their homes in New Haven, while Dean Weir worked successfully to place the Yale School in the front rank of American art schools. Through his interest several prizes and scholarships were given to the school. In his administration the Chair of Architecture was established and at his solicitation the now famous Jarves collection of Italian primitives was purchased.

Throughout his life he was a prolific artist, painting notable portraits, landscapes and flower studies. He modeled the statues of Professor Stillman and President Woolsey for the Yale University campus and in 1910 designed the fountain that was erected on New Haven Green.

He was a member of the Century Club of New York and of the National Academy of Design, where his picture, "The Gun Foundry," which placed him among the foremost painters of his day, first was exhibited. Another painting, "The Forging of the Shaft," was bought in 1902 by the Metropolitan Museum of Art for its permanent collection.

His literary activity included three books on religious themes: "The Way, the Nature and Means of Revelation," "Human Destiny" and "Revelation and the Life to Come."

BOOKS

ARMORIAL PORCELAIN OF THE
EIGHTEENTH CENTURY

By

SIR ALGERNON TUDOR-CRAIG,
K.B.E., F.S.A.

THIS is the first attempt to place on record the history and description of armorial porcelain both Chinese and English, which was so much in vogue during the XVIIIth century, and which is now so eagerly sought for by American collectors.

The volume contains a most valuable list of over one thousand porcelain services enamelled with the arms of English families all of which have been identified with their family names, and in a very large number of cases, with the actual personality of the original owner, information with regard to whom is supplied in an important series of footnotes. The approximate date is given of each service, and it is easy to understand the tremendous amount of care and research which has been necessary over a period of many years to tabulate such an exhaustive list; the edition is strictly limited, and it is profusely illustrated with reproductions, some in color, of over 100 armorial services and with the portraits of some of the original owners.

The book has a Foreword by Sir Henry Farnham Burke, Garter King of Arms, and it is published by the Century House, 100 Knightsbridge, London S. W. at the price of \$16.50 post free.

EXHIBITIONS IN NEW YORK

JOSEPH STELLA

F. Valentine Dudensing Gallery

(Continued from page 1)

tion that the jazz concept modern America has made. What Carpenter and Robert Edmond Jones are still striving for in their ballet, Stella achieved years ago. And having achieved, passed on.

The new paintings which Mr. Dudensing is showing include only one of a like ambitious character. This is the "Vision" a further outcome perhaps of the impulse which produced the "Venus" of last year. For our own part, we are somewhat disturbed by the orange sheath which encloses the figure, which appears to us out of key. But the sky against which the figure is silhouetted is of a truly marvellous loveliness.

More complete is the Pomona, which hangs opposite, a half length study of a woman, seen in profile. Here Stella shows signs of returning to his earlier manner of strong contrasts, and with the happiest results. For all the beauty of his later flower pictures, as "The Spring" of last year or the "Rose" of this, Stella has never been entirely happy. In sacrificing the contrast of two intense colors he sacrificed other things, too, achieved an exquisite pattern at the expense of strength. But here again is a Stella that sings, a masculine creation. This, and a large pastel, entitled "The Pelican" are worthy companions for the Battery Park, Skyscrapers and Brooklyn Bridge, which form the central panel and outer wings of the New York Polyptich.

GROUP EXHIBITION

Daniel Galleries

It is highly proper that, after setting before us a solid meal of Kuniyoshi, Mr. Daniel should now regale us with lighter fare. After meat and pickles, dessert.

And an excellent dessert it is. Sheeler, Demuth, Boyd, Dickenson, Driggs, Kahler, Blume, and the inimitable Yasuo himself, are here whipped up into a souffle that is guaranteed to lie on the overworn belly with ineffable gentleness.

A few of the ingredients are new. Elsie Driggs, for example, who sent to the Whitney Studio Club exhibition, an ambitious, if somewhat vague canvas, has here delicate flower studies that strike a more authentic note. Peter Blume, a name that will be heard more often in the future, contributes a canvas in which astonishing technical gifts are at war with a humor that is susceptible of development. His "Home for Christmas," no less has fine passages, as in the treatment of the snow. Neither the fashion plate horse and horsemen nor the distant hill, on the other hand, have much body to boast of. Of the more familiar names, Sheeler is still at his best in his immaculate flowers. His landscapes are altogether too pallid. And Kuniyoshi has two excellent drawings. His "Vance" is as fine a landscape drawing as he has ever achieved.

WATER COLORS

Montross Galleries, to April 24

IN THE SPRING a dealer's fancy lightly turns to aquarelles. Even as he throws off his fur coat and dark stuffy suit to appear on the Avenue arrayed as one of Solomon's lilies, so does he banish from view the solemn oils that have lent an air of funereal pomp to his Galleries during

the winter months, to bring out his gay little water colors, flowers and birds and streams that bubble and sing and perfume the air.

Towards such a rebirth is Mr. Montross bound and if he has not already succeeded in throwing off the trammels of winter, it is because certain of his young men are too savagely serious so far to lower their dignity as to sing. Burchfield, for example, cannot ever escape from the nightmare houses that pursue him. Alan Burroughs, finer in spirit, is yet wedded to melancholy. Whilst Prendergast and Tomlin are already basking in a midsummer sun that drains the dance out of the body.

Gayer is Varnum Poor. Mr. Montross has a group of eight plant and flower studies that are exquisitely cool, the lightest, freshest things that we remember to have seen from Poor's brush. And the single Demuth. If we were inclined to depression after viewing the show last week at the Intimate Gallery, we would wish to make full amends. One single water-color, a flower still life, dated 1925, but it seems to us the finest and happiest that we have ever seen. If there be some who share our feeling about the "portraits," even the Marin, we beg them to pay a visit to the Montross's. They will be amply repaid.

JOHN WHORF

ABBOTT GRAVES

Milch Galleries

John Whorf's watercolors show an interesting use of broad passages of white, sometimes in banks of snow between an ice-bound river, sometimes in the sheer white walls of building or patio in the colorful Mediterranean series. Always there is fine balance of form and color. In "Gray Weather", the treatment of the distant trees on the mountain slopes is an excellent example of Mr. Whorf's sensitive treatment. Altogether, the exhibition is a very pleasing one.

In another room at the Milch Galleries, Abbott Graves shows a series of nineteen paintings of flowers, felicitous in their arrangements and decorative in color. In several canvases his flowers are arranged in still life compositions, but on the whole Mr. Graves seems to prefer the picturesqueness of garden and courtyard with sunlight falling aslant his luxuriant blossoms. One painting with an old fashioned doll standing between wax blossoms under glass, gains a quaint effectiveness from its contrast with the riot of flowers in the rest of the room.

JOHN S. WITTRUP

Babcock Galleries

A SERIES of forty-five canvases give abundant evidence that Mr. Wittrup found few gray days at Cape Ann during the past summer. Sunlight dances on the sparkling blue of the sea, falls aslant the doorways of quaint old houses or bathes the figures of Portuguese fisher folk inspecting their nets. Although perhaps the larger number of the paintings turn to the sea for inspiration, Mr. Wittrup paints with equal facility the quaint landmarks of Cape Ann, such as an old church tower, the smithy, the old barnyard and several of the houses of an earlier day. Mr. Wittrup has exhibited at the Brooklyn Museum, Syracuse Museum, Chicago Art Institute and has paintings in many private American collections. The exhibition will be on view until April 24th.

HENRY FARRE

Ehrich Galleries

HENRY FARRE was well known during the war as the official painter of the Ministry of War and Marine. Now we see quite a different side of his talent revealed in a series of thirty flower paintings. Like Abbott Graves, whose paintings are now being shown at the Milch Galleries, Mr. Farre is fond of the combination of parrots and flowers, letting the emerald green of wings accent the satin texture of pink roses. Mr. Farre's arrangements are always lavish. He seems to prefer blossoms of pastel coloring—roses, chrysanthemums, peonies and carnations in delicate pinks, yellows and white. After gazing upon painting after painting of opulent and aristocratic blossoms, one finds especially pleasing a cluster of the humble marigolds in dull russet tones. The exhibition will be on view until April 21.

JOSEPH POLLET

Dudensing Galleries

JOSEPH POLLET's landscapes are lyrical, his figure compositions sternly realistic. Personally, we prefer him in the rôle of poet. Spread beneath the rhythms of low hills, his forests have the delicate loveliness of flowering meadows. Dark points of pines accent the pale greens, jades, pinks and yellows of spring that are massed in the background, then break into delicate details of bloom in the foreground. Two other small landscapes, "Collet's Barn" and "Mid Winter" reveal a delicate perception and sensitive treatment. In his figure compositions, Mr. Pollet glorifies the crowd. Such canvases as "The Traveling Show," "On the Local," and "Fares Please" are often vigorous and felicitous in color, despite their sometimes crowded composition. "The Sleepers," a long narrow canvas, fits four figures into the vertical of the composition with an interesting effect.

DRAWINGS

Artist's Gallery

The Artist's Gallery is preparing a booklet of drawings, which it is hoped will be the forerunner of a series, on young artists. We would like to see Mr. Gracen make a truly representative exhibition along these lines. By far the most interesting in the present show is Louis Bouche.

BALTIMORE

Few exhibitions that have been held at the Baltimore Museum of Art have done more to stimulate the various art activities of the City than the All-Baltimore Exhibition which is now in progress. It was the aim of Miss Florence N. Levy, director of the Museum, in arranging this display, to make it provide just such a stimulus, and at the same time, give an opportunity to see just what is being done by Baltimore artists and craftsmen.

Arrangements for the event were started early in the winter, and from the first a generous spirit of cooperation was apparent. A committee, consisting of representatives of the various arts and crafts, printing and advertising circles, was organized to serve in an advisory capacity, and also as judges of the exhibits. In addition to Baltimoreans, the jury included three well known out-of-town men. Mr. Herbert Adams, sculptor of New York; Mr. Curtis Baker, painter of Washington, and Mr. Richard F. Bach, Associate in Industrial Art at the Metropolitan Museum of Art. Other members of the jury were Messrs. Thomas C. Corner, painter; J. Maxwell Miller, director of the Rinehart School of Sculpture at the Maryland Institute; Miss Levy, Mr. E. Lyell Guntz, President Chapter American Institute of Architects; Miss Margaret Haydock, of the Handicraft Club of Baltimore; Mr. Ralph Bonwit, of the Photographic Club of Baltimore; Mr. C. William Schneider, of the Typothetae of Baltimore, and Norman T. A. Munder.

About three hundred pieces are included in the exhibition, the largest individual groups being sixty oil paintings by forty-five artists, fifty-five pieces of sculpture by thirty exhibitors, thirty water colors by twenty-two exhibitors, sixteen textiles by thirteen exhibitors, seventeen architectural drawings by thirteen exhibitors and twenty-six photographs by thirteen exhibitors.

COMING AUCTIONS

AMERICAN ART ASSOCIATION

CATTADORI COLLECTION

Exhibition, April 18

Sale, April 23, 24

A bas-relief by Antonio Rossellino should attract an unusual amount of attention at the forthcoming exhibition of the collection of Chevalier Pietro Cattadori of Milan and New York at the American Art Galleries. The Berlin Museum has two duplicates of this bas-relief, both of which were reproduced in Frieda Schottmuller's "Die Italienischen und Spanischen Bildwerke der Renaissance und des Barocks." The relief is in stucco and represents the Virgin and Child, the Virgin wearing a gown cut low in front and trimmed with a passementerie border around the neck and wrists. She supports on her lap the infant Jesus, whose body is only partly covered by a drapery.

The furniture of the collection in-

cludes a bamboccia cabinet of Florentine workmanship, with an elaboration of carved busts and caryatids, two fine pieds-de-pied in carved walnut and a library table with legs beautifully enriched with a climbing creeper motive, which might possibly have been the work of a French craftsman. Two fine Venetian Gothic chests in beautiful preservation remind one that in the Cattadori collection of 1925 was a famous Gothic cassone that was formerly in the collection of Duca Marozzi of Pavia. Of fine workmanship is a carved walnut cabinet by Jean Goujon, the masterworker of the French Renaissance. This piece closely resembles an example in the Metropolitan Museum.

Four Aubusson landscape tapestries, several Flemish and Brussels Renaissance panels and cantonnieres and a Gothic millefleurs of the type woven in Tournai are important items of the collection.

Textiles, chair covers, a number of Elizabethan and Stuart petit points,

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GARDEN SCULPTURE

by



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Robert Aitken
Chester Beach
Edward Berge
Gutzon Borglum
H. K. Bush-Brown
Margaret French Cresson
Cyrus E. Dallin
James Earle Fraser
Laura Gardin Fraser
Daniel Chester French
Harriet Frishmuth
Sherry Fry
John Gregory
Leo Friedlander
Carl Augustus Heber
Malvina Hoffman
Anna Vaughn Hyatt
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damasks, velvets, laces and a few rare majolica pieces of the XVIth century are also found in the collection.

VINCENT ASTOR COLLECTION
Exhibition, April 16
Sale, April 20, 21

The contents of the home of Vincent Astor, 840 Fifth Avenue, will be sold at the American Art Association on April 20 and 21. Among the fine tapestries included in the sale are six Brussels weaves of the XVIIth century, having as their subjects, "The Visit of Cyrus to the Defeated Croesus," "The Tribute of the Kings to Cyrus" by Jacob van Zeulen, "Caesar in Gaul" by Geraert van de Streecken and "The Flight of Pompey" by Guillaume van Leeftael, son of the famous weaver, Jan van Leeftael. A series of paintings, mainly of the XIXth century French school are an important part of the collection. Examples by Corot, Diaz, van Marcke, Detaille, Bouguereau, Lefebvre, Berne-Bellecour and Troyon are included. The Corot, entitled "The Monte Pincio, Rome" is a very small canvas, with twin belfries of a convent overlooking a group of white walls. "The Cavalry Halt" by Berne-Bellecour is a characteristic canvas showing soldiers in blue coats and red breeches gathered about a hastily built fire. "A Dog Herding Sheep" by Troyon, reveals this artist's remarkable understanding of animals. Among the smaller objects of the collection are several clock garnitures, marble statuettes, bronzes, Sevres porcelains, and two fine famille rose temple jars. The silverware includes table garnitures, a silver dinner service and a George III tea and coffee service. The inner bronze gates of the Vanderbilt home, together with all the removable fittings, such as paneling, carved woodwork, decorative wall sconces etc. are also found in the sale.

McCUTCHEON LIBRARY
Exhibition, April 17
Sale, April 21, 22

Mr. George Barr McCutcheon, the novelist, has spent a great deal of his time in gathering together the fine collection of Charles Dickens and William Makepeace Thackeray, which is to be sold at the American Art Association on the evenings of April 21st and 22nd. Many unusual items, much sought after by collectors, are included in the sale. The "Posthumous Papers of the Pickwick Club" (London 1836-7) is one of the finest sets of Pickwick in existence and is an item of particular interest. One of the rarest Dickens booklets "The Strange Gentleman" (London 1837) is of especial importance as it has the frontispiece and leaf containing "Costumes" and "Scenes." An almost unobtainable item when in original parts, is the McCutcheon copy of the "Library of Fiction" written in 1836-7. Of "Songs, Choruses and Concerted pieces in the Village Coquettes," London 1837, only one previous copy has been sold at auction and the McCutcheon copy has the especially interesting feature of having an autographed presentation inscription by Dickens.

The Thackeray collection includes the exceedingly rare "King Glumpus" (London 1837) with three colored plates by Thackeray, the text having been written by John Barrow who also wrote the "Exquisites," another piece for the stage illustrated by Thackeray. "Flore et Zephyr" (London 1836) with nine lithographed plates drawn by Thackeray, representing scenes and episodes in the career of a prima donna, has the monogram "W T" on each plate. Included in the collection is the first and only edition of "The Surprising Adventures of Three Men," probably printed in 1848. Inserted with this copy is an autograph letter of Anne Thackeray Ritchie, dated February 1, 1917, in which she hesitatingly identifies several of the drawings as her father's and the poem entitled "The Three Sailors of Bristol City," which the drawings illustrate. Also there is a long letter from Maggs Brothers, giving data to support the claim that it is entirely a Thackeray item. The poem was first publicly printed in Bevan's "Sand and Canvas" in 1849. There are only about two copies known.

BRUSSEL—AMERICAN MAPS
Exhibition, April 24
Sale, April 27

Rare and decorative American maps, mainly in colors, of the XVIth to the XVIIIth century, relating to North and South America, which have been collected by Jacob R. Brussel will be sold at the American Art Association on April 27th. Included in the sale is the first printed

map of America in colors, made in Venice in 1511. Another interesting example is an early view of New York City published in 1738. Also unusual is a map of the eastern coast of North America from the Arctic through Florida, dating from about 1700. A rare California item shows the Pacific coast in the vicinity of Cape Mendocino and has quaint decorations of ships, sea monsters etc.

YAU ORIENTAL COLLECTION
Exhibition, April 18
Sale, April 21

The Oriental collection of Mr. C. F. Yau will be sold at the American Art Association on the afternoon of April 21. Included in the collection are snuff bottles and other carvings in semi-precious minerals and jades, paintings on silk, monochrome, blue and white and decorated porcelains, early potteries, bronzes and lacquer. Among the carvings is an amber covered incense burner of the Chien-lun period that has kylin handles and three claw feet; the body is carved in low relief, while the base bears the six-character Chien-lung seal mark. A silk needle-painted picture of the Kang-hsi period represents Shou-lao, the god of longevity. Among the porcelains, we may mention a famille noire quadrilateral vase, of the Kang-hsi period, decorated with flowers of the seasons and a pair of famille-rose jars of the Yung Cheng dynasty. Two yellow glazed pottery camels and the standing figure of a man are found in the interesting series of early porcelains.

BALDWIN-AMERICAN PAINTINGS
Exhibition, April 18
Sale, April 22

Examples by J. Francis Murphy, Horatio Walker, Theodore Robinson, Emil Carlsen, Arthur B. Davies, Childe Hassam, Ernest Lawson, Ralph Blakelock, J. H. Twachtman and Inness are included in the collection of American paintings formed by C. L. Baldwin, to be sold at the American Art Association on April 22. The Blakelock is an evening landscape, painted with the artist's characteristic charm. "Shades of Reverie" by Arthur B. Davies, shows two nymphs dancing in a delicate landscape. Emil Carlsen's "The Wood Carving" was exhibited at the Corcoran Galleries at the Seventh Annual Exhibition of Contemporary Oil Paintings in 1919. An example by John Francis Murphy entitled "Showers" has fine silvery tones in the humid sky, while in his "Morning," sunlight reflects lustrous tones upon the evanescent water in the foreground of the painting. "The School Girl" by Charles W. Hawthorne is interesting in the expressive modeling of the hands.

ANDERSON GALLERIES

MURPHY COOK BOOK COLL.
Exhibition, April 12
Sale, April 19

"The Accomplish Cook, or the Art and Mystery of Cookery," is but one of the quaint titles of the unique collection of old cook books, owned by Mrs. Claudia Quigley Murphy, to be sold at the Anderson Galleries on the afternoon of April 19th. Two hundred and fifty volumes, most of them first editions, make up the collection. The titles of the books reveal that cookery a century and more ago included everything needed in the household—there are instructions not alone for the preparation of food, but also for the making of cosmetics, perfumery, medicines and distilled liquors. An endless variety of recipes give directions for the brewing of beer, wines, cider, mead, etc. Two of the rarest volumes in the collection are by Sir Kenelm Digby, "Choice and Experimental Receipts in Physick and Chirurgery," which are first editions of works published in 1669. Another extremely rare item is "A Choice Manual of Rare and Select Secrets in Physick and Chirurgery," collected and practised by the Right Honourable, the Countesse of Kent. There is no copy of this superlatively rare first edition in the British Museum, nor is one described in the Christie-Miller catalogue. Also of great interest is the extremely rare second edition of "Delights for Ladies, to adorne their Persons, Tables, closets and distillatories," by Sir Hugh Platt, printed in London by Peter Short, 1603.

HAPGOOD ET AL. COLLECTION
Exhibition, April 17
Sale, April 20, 21

Venetian lacquer and Italian Renaissance furniture. Murano glass, ceramics, etc., from the residence of Mrs. Norman Hapgood, will be sold at the Anderson Galleries on April 20 and 21. At the same time there will also be sold fine English, French and Italian furniture, tapestries and objects of art from the collections of Mrs. James Brown and Mrs. Wm. V. S. Thorne. Unclaimed items from the Viscount Leverhulme collection are likewise included in the sale. Among the most attractive of the lacquer pieces is a Venetian commode of the Regence period. An Italian XVIIth century marqueterie *lit de repos* is of slender, elegant lines. Of architectural proportions is a Venetian lacquer bibliothèque which is made in two parts and decorated in red and gold with Chinese motives. A Chinese lacquer screen of the Chien Lung period is exquisitely decorated with palace scenes. An interesting series of Murano and other Italian glass ware is found in the collection, as well as English needlework samplers, Oriental rugs and panels of Aubusson and Felletin tapestry.

SCHERNIKOW EARLY AMERICAN COLLECTION

Exhibition, April 18
Sale, April 22, 23

A fine early American kitchen dresser with scalloped top is among the most interesting of the examples of Early American furniture gathered by Mrs. Edward O. Schernikow, to be sold at the Anderson Galleries on April 22 and 23. An attractive series of the popular hooked rugs is included in the sale. Among the most charming of these is a specimen with wool flowers and leaves in delicate coloring and another with sheep and lambs seen against rolling hills. An early pine trestle table and a Chippendale gate-leg card table are distinguished by simplicity of line. Also included in the collection are early American bottles, lanterns, lamps, clocks, miniature furniture, and textiles.

CHAPMAN HOMESTEAD
Exhibition, April 22
Sale, April 24

The entire contents of the Chapman homestead at Lakeville, Great Neck, Long Island, is to be sold on the premises under the auspices of the Anderson Galleries on the morning of Saturday, April 24th. Early American furniture, Oriental rugs, objects of art and utility are included in the sale.

BRAGGIOCCI ET AL BOOKS

Exhibition, April 19

Sale, April 26

Books and autographs from the libraries of Isadore Braggiotti of Brookline, Mass., Emanuel Hertz of New York City, and Col. James H. Manning and other collectors will be sold at the Anderson Galleries on the evening of April 26th. The collection includes autographs, broadsides and association books of historical interest and value. Three of the most important items are an eleven word letter of Abraham Lincoln, written four days before the outbreak of the Civil War, an autograph manuscript of O. Henry and a series of association books of the presidents. Among the autograph letters are many of great interest. We may mention a letter from Byron referring to songs for "Hebrew Melodies," another from Benjamin Franklin to the Rev. Whitefield, and a probably unpublished letter of Sir Peter Paul Rubens. An autograph manuscript of the introduction to "Pippa Passes" is written in Browning's small, but very legible hand. A very rare autograph of Thomas Paine relates to matters at his farm, political affairs, etc. A collection of nineteen unpublished letters of the Marquise de Boissy, with frequent allusions to her infatuation for Byron, form a remarkable series. Of considerable historical interest is a collection of autographs of the Emperors of Germany from Frederick IV to William II. The series of Official Portraits of the Presidents of the United States is extra-illustrated by the insertion of autographs by each President from Washington to Coolidge. Another rare item, John Randolph's "Considerations on the Present State of Virginia," is a presentation copy from the author.

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HART LIBRARY

Exhibition, April 19

Sale, April 26

The library of the late Charles Henry Hart, of Philadelphia, Pa., comprising books on American portraiture, British and Continental portrait painters, miniatures and miniaturists and American historical subjects etc., will be sold at the Anderson Galleries on the afternoon of April 26th. Americana from various consignors are also included in the sale. Among the latter is a collection of early American pamphlets, including orations on the death of Washington and Hamilton, historical events, etc. Many rare items gathered by Richard Varick, the famous Revolutionary soldier, are among these pamphlets. There is also a fine copy of the rare first issue of the first English edition of Louis Hennepin's "A New Discovery of a Vast Country in America." Another rare item is the original manuscript diary of Count Jean de Waldeck, written during the three years of his residence in Mexico, 1826-1829.

CHRISTIE, MANSON & WOODS**BISCHOFFSCHEIM PAINTINGS**

(Continued from page 1)

his art treasures. Fesch it was who had successfully persuaded Pius VII. to make the journey from Rome to Paris in order to crown Napoleon as Emperor, and in 1809 he had shown his independence by refusing to accept from his nephew the nomination to the Archibishopric of Paris. There are many other fine portraits to be sold on May 7. François Drouais is represented by two charming ovals of a boy building a house of cards, and of a young girl blowing bubbles. There are three by Largillière, and a full-length of a young Knight of the Order of the Saint-Ésprit by Nattier. A Gonzales Coques shows the artist at 29, and there is a graceful Boucher portrait of a beauty as "Pomona," attended by "Vertumnus." Among the early British school are Hoppner's boy-portrait of the Hon. Leicester-Stanhope; four by Rey-



"THE HON. CHARLES STANHOPE" By JOHN HOPPNER, R. A.
Included in the sale of the Bischoffsheim Collection at Christie's, London,
on May 7th.

nolds, including "Miss Charlotte Fisher"; a quartet of Romneys, including "Lady Gordon and Son," with Gainborough's beautiful oval, "Mrs. Rebecca Minet." And among the landscapes is one of P. de Koninck's famous bird's eye views of the undulating farmlands reaching to the church at Haarlem larger than the typical work by the artist, which was bought for the National Gallery in 1871, when the Peel collection was secured at the bargain price of £75,000.

The portrait of the Hon. Leicester Stanhope, by John Hoppner, R. A., which is reproduced herewith, is described in the catalogue of Hoppner's works edited by William McKay and W. Roberts and published in London, 1909, as follows:

STANHOPE - LEICESTER FITZGERALD CHARLES. Third son of Charles, 3rd Earl of Harrington; born 2 Sept., 1784; a Colonel in the army and Knight of the Grecian Order of the Redeemer; succeeded his brother as

5th Earl of Harrington in March, 1851; died 7 Sept., 1862.

Whole length figure of youth about seven or eight years old, standing in a landscape, directed to front and looking at spectator; curly hair; wide lace collar; black velvet suit with lace wristbands; Venetian cape; white stockings; dark shoes; white gloves in left hand; on his right is a dog gazing up intently into his face. Canvas, 56 x 45 in.

At Bute House, South Audley Street, W. [The Bischoffsheim residence.—Editor]

From the Boyle Farm Sale.

Exhibited Grafton Galleries, "Fair Children," 1895, No. 112 (Mrs. H. L. Bischoffsheim).

There is a further note, in a list of paintings exhibited by Hoppner at the Royal Academy, that the portrait of Lord Harrington's son was shown by Hoppner at the Academy in 1791 and was No. 420 of the catalogue.

The description of the picture in the Christie catalogue agrees in every particular with that given by Mr. Roberts and Mr. McKay.

This painting bears a striking resemblance to one recently sold to an American collector.

BISCHOFFSCHEIM PORCELAINS

Sale, May 6th

Dresden porcelain, objects of art, decorative furniture and tapestry collected by the late H. L. Bischoffsheim Esq. is to be sold at Christies on May 6th. The most important feature of the collection is its porcelain, that besides fine Dresden specimens, includes examples of Hochst, Sevres, Chelsea, and Chinese manufacture. Among the fine series of Dresden pieces we may mention a gourd shaped bottle with figures of Diana and Cupid in high relief, a beaker painted with battle scenes, a pair of candelabra mounted with Dresden groups of lovers embracing against a background of porcelain flowers and a pair of figures of Mars and Minerva. Among the tapestries, there is a set of four panels of Gobelins weave, with subjects emblematic of the elements after Audran.

MULLER GALLERIES, AMSTERDAM**DRAWINGS BY OLD MASTERS**

June 15, 16

There will be an important sale of 350 drawings from two famous Belgian collections at the Muller Galleries in Amsterdam on June 15th and 16th. Twenty-five examples by Rembrandt, as well as drawings by Michelangelo, Veronese, Vandyck, Rubens, Frans Hals Grunewald, Durer, Signorelli, Lorenzo di Credi, Pisanello, Breughel the Elder and numerous other masters are included in the sale. Catalogues with 136 reproductions will be sent on application.

AUCTION CALENDAR**AMERICAN ART ASSOCIATION**
Madison Ave. & 57th St.

April 20, 21—Paintings and furnishings from the home of Mr. Vincent Astor.

April 21—The Oriental collection of Mr. C. F. Yau.

April 21 & 22—The important Dickens and Thackeray collection gathered by George Barr McCutcheon.

April 22—The C. L. Baldwin painting collection.

April 22, 23, 24—The Cattadori collection of tapestries, French and Italian Gothic and Renaissance furniture, paintings, etc.

ANDERSON GALLERIES

Park Ave. & 59th St.

April 19—The fine collection of cookery books formed by Mrs. Claudia Quigley Murphy.

April 20, 21—Venetian lacquer and Italian Renaissance furniture etc., from the collection of Mrs. Norman Hapgood and other consignors.

April 22—Chapman Homestead collection of early American furniture, etc., to be sold on the premises at Lakeville, Great Neck, L. I., at 10:30 A. M.

April 22, 23—Early American hooked rugs and antique furniture gathered by Mrs. Edward Schernikow.

PLAZA ART AUCTION ROOMS

5-9 East 59th St.

April 21, 22, 23, 24—Furnishings from the Estate of Dr. William Carr and home decorations from a prominent uptown decorator.

RAINS GALLERY

3 East 53rd St.

April 22, 23, 24—Sale of upholstered furniture, old English and American silver and a collection of linens.

WALPOLE GALLERIES

12 West 48th St.

April 22, 23 (mornings)—American glass and furniture from the collection of Mrs. Edward C. Hoyt.

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(For addresses see page 6)

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Auction Reports**NORMAN FRANCES FURNITURE**

American Art Assn.—XVIIth and XVIIIth century English furniture from the collection of Norman Frances of Hyde Park, London was sold at the American Art Assn. on March 30th, bringing a grand total of \$30,857.50. Important items and their purchasers are as follows:

| | |
|--|---------|
| 34—Set of eight important carved mahogany dining chairs of the English XVIIth century, side six chairs, two arm chairs; upholstered seats; Mrs. P. Frowenfield | \$600 |
| 52—Set of eight Chippendale carved mahogany dining chairs, of the English XVIIth century, carved open back; Ben Brown | \$560 |
| 55—Six Chippendale carved mahogany tapestry chairs of the English XVIIth century. Upholstered in XVIIth century Aubusson verdure tapestry; Henry F. Meyers | \$1,320 |
| 92—Painted and embossed leather four-fold screen of the XVIIth century; H. R. Hayes | \$230 |
| 114—Queen Anne Burl walnut secretary bookcase desk of the English early XVIIth century; Walter Hasbrook | \$850 |
| 117—Queen Anne walnut bookcase desk, English, early XVIIth century; H. Goldman, Jr. | \$925 |
| 118—Two Queen Anne walnut and needlework side chairs, set and back in petit point; Henry Symonds | \$720 |
| 134—Queen Anne Burl walnut commode-wardrobe, early XVIIth century; Martin McGowan | \$700 |
| 135—Queen Anne marquetry inlaid walnut chest-on-chest, early XVIIth century; R. E. McConnell | \$775 |
| 143—Fine panel of XVIth century Flemish tapestry, 6 ft. 6 x 10 ft. 7. Garden scene; J. T. McKinney \$1,500 | |
| 144—Fine panel of XVIth century tapestry, similar to preceding; J. T. McKinney | \$1,500 |

BOLTON ET AL PAINTINGS

American Art Galleries—Old and modern paintings from the collections of Mme. Marguerite Namara, Mr. Guy Bolton, Mrs. Lane Van Ingen and the Estate of the late William C. Roome were sold at the American Art Galleries on March 31st and April 1st bringing a total of \$19,645. Complete returns are as follows:

| | |
|--|-------|
| 1—Ralph Blakelock, "The Forest Road"; Dr. Timme | \$15 |
| 2—Ralph Blakelock, "The Upper Hudson"; Scott & Fowles | \$40 |
| 3—Ralph Blakelock, "Noonday"; Metropolitan | \$55 |
| 4—Ralph Blakelock, "Coming Thru the Woods"; J. L. Crawford | \$240 |
| 5—Ralph Blakelock, "Trees of the Forest"; Findlay Gallery | \$90 |
| 6—Ralph Blakelock, "November Day"; S. W. MacMahon | \$30 |
| 7—Ralph Blakelock, "The Trail"; Findlay Galleries | \$85 |

| | |
|--|-------|
| 8—Ralph Blakelock, "Summer Storm"; Bartlett Arkell | \$40 |
| 9—Ralph Blakelock, "October"; S. W. MacMahon | \$35 |
| 10—Ralph Blakelock, "An Adirondack Lake"; Innis Young | \$25 |
| 11—Ralph Blakelock, "The Evening Star"; Findlay Galleries | \$90 |
| 12—Ralph Blakelock, "On the Beach"; S. W. MacMahon | \$160 |
| 13—Ralph Blakelock, "The Housatonic"; R. J. Glendenning | \$30 |
| 14—Ralph Blakelock, "The Wood Gatherer"; S. W. MacMahon | \$30 |
| 15—Ralph Blakelock, "The Old Mill"; J. L. Crawford | \$110 |
| 16—Ralph Blakelock, "Sunset on the Plains"; Seaman, Agent | \$110 |
| 17—Ralph Blakelock, "The Song of the Birds"; Metropolitan | \$60 |
| 18—Ralph Blakelock, "California Coast"; Bartlett Arkell | \$120 |
| 19—Ralph Blakelock, "Sunset"; Scott & Fowles | \$160 |
| 20—Ralph Blakelock, "Fifty-Ninth Street in 1864"; Rehn | \$145 |
| 21—Felix Saturin Brissot de Warville, "Sheep"; Metropolitan | \$200 |
| 22—E. Rene Maes, "The Barnyard"; Albert der Vannes | \$20 |
| 23—Edouard Jean Baptiste Detaille, "The Standard Bearer"; Scott & Fowles | \$290 |
| 24—Ralph Blakelock, "Early Morn"; Scott & Fowles | \$90 |
| 25—Henry Pemberton Smith, "Seascape"; Henry C. Ryon | \$25 |
| 26—Edouard Castres, "The Hospital Train"; Metropolitan | \$50 |
| 27—Carleton Wiggins, "In the Pasture"; A. E. Boger | \$25 |
| 28—Alexandre Charles Guillemet, "The Wood Cutter"; R. J. Glendenning | \$15 |
| 29—Out | |
| 30—Francois Pourbus (the Younger), "King Henry IV. of France"; Sam Schepps | \$35 |
| 31—English School, XVIIth century, "Portrait of a Lady"; F. Vesey | \$25 |
| 32—Antonio Allegri (Correggio), "The Madonna"; F. Vesey | \$45 |
| 33—Francois Clouet, (manner of) "Portrait of a Nobleman"; W. M. Griscomb | \$70 |
| 34—Jan M. Vrolyk, "The Cowherd"; Seaman, Agent | \$70 |
| 35—Albert Lorey Groll, "Lava Beds"; Schultheis Gallery | \$110 |
| 36—Charles Edouard de Beaumont, "Memories"; I. McLean | \$30 |
| 37—M. F. H. De Haas, "Sundown, New York Bay"; Edwin H. Friske | \$25 |
| 38—Ernst Zimmerman, "Can You Beat It?"; Schultheis Gallery | \$90 |
| 39—Edward Portielje, "Waiting"; Schultheis Gallery | \$150 |
| 40—Charles Armand Thomas, "In the Garden"; | |
| 41—Carleton Wiggins, "A Two Year Old Heifer"; J. L. Crawford | \$55 |
| 42—Henry Bacon, "A Beauty Specialist"; Metropolitan | \$25 |
| 43—Ralph Albert Blakelock, "Declining Day"; Metropolitan | \$110 |
| 44—John Constable (attr. to) "Landscape"; Metropolitan | \$35 |
| 45—A. Cecchi, "The Music Lesson"; Levy Galleries | \$110 |
| 46—Jean Gustave Jacquet, "A Portrait Study"; Levy Gall | \$40 |

| | |
|--|---------|
| 47—G. S. Walters, "A Stiff Breeze"; watercolor; Seaman, Agent | \$17.50 |
| 48—Andrea Mantegna, "Flowers" (1672); Seaman, Agent | \$40 |
| 49—Leon Richez, "The River Bank"; Mrs. C. F. Holmes | \$40 |
| 50—J. Zoetelief Tromp, "Goat at Pasture"; Levy Gall | \$170 |
| 51—Joseph Mallord William Turner, "Sunrise Over the Harbor"; Metropolitan Galleries | \$80 |
| 52—Charles Caryl Coleman, "A Capri Terrace, Over the Sea"; Bartlett Arkell | \$80 |
| 53—Louis Latouche, "Sur Beach at Berck"; Kraushaar Galleries | \$80 |
| 54—Richard Wilson, "Rocky Landscape with Figures"; Metropolitan Galleries | \$25 |
| 55—Adrien van Ostade, (Attr. to) "Interior with Peasants Carousing"; Edwin H. Friske | \$55 |
| 56—Sir Thomas Lawrence (att. to), "Portrait of William Henry West Betty"; Mrs. H. L. Mills | \$160 |
| 57—Fabrizio Andrea Parma (School of) "A Mother and Child"; Metropolitan Galleries | \$120 |
| 58—Albert Cuyp, "Landscape with Figures and Cattle"; Metropolitan Galleries | \$60 |
| 59—James Gale Tyler, "A Half Gale"; William C. Atwater | \$200 |
| 60—Benjamin R. Fitz, "The Picture Hat"; Dr. Timme | \$170 |
| 61—Robert Ward van Boskerk, "Au-sable River, Adirondacks"; M. N. Vose | \$35 |
| 62—Etienne Prosper Berne-Bellecour, "Siege of Paris"; Mr. Sowney | \$17.50 |
| 63—Alexandre Calame, "A Winter Afternoon"; Schultheis | \$150 |
| 64—Charles Francois Daubigny, "L'Ecluse, Opozov"; H. T. Dalton | \$90 |
| 65—Richard Pauli, "Moonlight on the Silent Pool"; Seaman, Agent | \$50 |
| 66—Joseph Jefferson, "Marine"; Seaman, Agent | \$40 |
| 67—Hippolyte Camille Delpy, "Moonlight"; A. der Vannes | \$55 |
| 68—William Gedney Bunce, "Venice"; Metropolitan | \$220 |
| 69—Sir Lauren Alma-Tadema, "Betwixt Love and Fear"; W. W. Seaman, Agent | \$350 |
| 70—George Inness, "The Meeting at the Edge of the Wood"; Levy Galleries | \$1,550 |
| 71—James McDougal Hart, "Landscape with Cows"; Seaman, Agent | \$1,550 |
| 72—Jules Lessore, "Entrance of the Doges' Palace, Venice"; Bartlett Arkell | \$25 |
| 73—George C. Lambdin, "The Washington Family, after Savage"; E. F. Bonaventure | \$400 |
| 74—Joseph Ames, "Portrait of Abraham Lincoln"; F. Buscher | \$1,650 |
| 75—Samuel Waldo and William Jewett | |
| 76—Mary Jackson, mother of General "Stonewall" Jackson"; W. H. Woods | \$325 |
| 77—Richard Jennys, "Isaac Hawley, Aged 42"; Ehrich Galleries | \$65 |
| 78—American School, XIXth century, "Portrait"; Seaman, Agent | \$150 |
| 79—Sir Nathaniel Dance, "David Garrick"; Seaman, Agent | \$65 |
| 80—Sir Peter Lely (attr. to), "Barbara, Duchess of Cleveland"; Metropolitan | \$120 |
| 81—William Padgett, "The Apple Stall"; F. Vesey | \$25 |
| 82—Carlo Vivaldi (School of) "Madonna and Child"; W. M. Griscomb | \$430 |
| 83—William Clarkson Stanfield, "The East Cliff, Hastings"; Kraushaar Galleries | \$100 |
| 84—Richard Wilson, "Rocky Landscape with Figures"; Metropolitan Galleries | \$25 |
| 85—Adrien van Ostade, (Attr. to) "Interior with Peasants Carousing"; Edwin H. Friske | \$55 |
| 86—Sir Thomas Lawrence (att. to), "Portrait of William Henry West Betty"; Mrs. H. L. Mills | \$160 |
| 87—Fabrizio Andrea Parma (School of) "A Mother and Child"; Metropolitan Galleries | \$120 |
| 88—Albert Cuyp, "Landscape with Figures and Cattle"; Metropolitan Galleries | \$60 |
| 89—David Teniers (The Younger), "Interior with Two Seated Figures"; H. T. Dalton | \$90 |
| 90—Flemish School, late XVIIth century, "Portrait of a Lady"; Albert der Vannes | \$45 |
| 91—Arthur Fitzwilliam Tait, "August, Raquette Lake"; Metropolitan Galleries | \$50 |
| 92—Fabien Vojave, "Edge of the Wood"; Seaman, Agent | \$55 |
| 93—Andrea del Sarto, "Madonna and Child"; Metropolitan | \$40 |
| 94—Jean-Antoine Watteau, "Landscape with a Church"; Metropolitan | \$60 |
| 95—Raphael Sanzio, (School of), "The Massacre of the Innocents"; R. J. Glendenning | \$35 |
| 96—Adolphe Charles Marais, "Landscape, Cattle and Horses"; Seaman, Agent | \$150 |
| 97—G. Francesco Cipri Todeschini, "Lachesis"; Metropolitan | \$80 |
| 98—Italian School under Dutch Influence, 17th century, "Portrait of a Noble Lady"; Seaman, Agent | \$65 |
| 99—Johann Heinrich Tischbein, "Ulysses and Nausicaa"; Dr. H. Cramer | \$170 |
| 100—Edouard Frere, "Pitch and Toss," crayon drawing; Inness Young | \$60 |
| 101—Johannes Hendrick Weissenbruch, "Meadow with Windmill," watercolor; W. F. Laporte | \$180 |
| 102—David Adolph Constant Artz, "Industry"; watercolor; E. E. Ryan | \$35 |
| 103—Jules Lessore, "Entrance to Chapel Royal, Holyrood, Scotland," watercolor; J. Hamilton | \$30 |
| 104—Homer Dodge Martin, "Woodland Road"; Mr. Coforth | \$160 |
| 105—Constant Troyon, "Cliffs"; J. C. Williver | \$160 |
| 106—Lucia Fairchild Fuller, "The Rose Gown"; ivory; Scott & Fowles | \$30 |
| 107—John Francis Murphy, "The Lone Farm"; Scott & Fowles | \$160 |
| 108—Anton Mauve, "Landscape"; Metropolitan Galleries | \$50 |
| 109—Ralph Albert Blakelock, "Landscape"; Mr. Coforth | \$30 |
| 110—Jose Weiss, "Riverside at Eventide"; H. R. Hack | \$45 |
| 111—Ralph Albert Blakelock, "Babes in the Wood"; Scott & Fowles | \$270 |
| 112—Henry Pember Smith, "Wooded Landscape"; Scott & Fowles | \$90 |
| 113—Narcisse Virgil Diaz de la Pena, "Sunset"; Metropolitan Galleries | \$40 |
| 114—Johannes Hendrik Weissenbruch, "Sheep and Landscape"; Calo Gallery | \$100 |
| 115—Eugene Boudin, "Les Laveuses"; J. C. Williver | \$55 |

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April 13th VALUABLE OLD ENGRAVINGS from the Collection of the First Lord Delamere, 1787-1855, the property of a Gentleman. Illustrated catalogues (5 plates), 2/6.

April 15th CHINESE AND JAPANESE WORKS OF ART, including the remaining portion of the Collection of the late DR. CROFTS.

April 20th MODERN ETCHINGS.

April 29th PICTURES.

May 3rd INCUNABULA from the Library of GILBERT R. REDGRAVE, Esq., comprising a long series of works by Erhard Ratdolt of Venice. Illustrated catalogues 1/-.

May 4th The important Collection of WATER COLOUR DRAWINGS, chiefly of New South Wales and New Zealand, by Augustus Earle, F.R.G.S., the property of H. W. SMYTH, Esq., C.M.G., F.R.G.S. Illustrated catalogues (2 plates) may be had.

May 5th (Immediately after the sale of the Library of G. R. Redgrave, Esq.) The very important ILLUMINATED MANUSCRIPTS and HORAE collected during the early part of the 19th century by HENRI AUGUSTE BROLEMANN, and now sold by order of the present owner his great-granddaughter and heiress, MADAME ETIENNE MALLETT. Illustrated catalogues (36 plates), 10/-.

May 6th VALUABLE XVIIth century FRENCH FURNITURE, COLOUR PRINTS, and DRAWINGS; also important ENGLISH PORTRAITS IN OILS, the property of WALTER S. M. BURNS, Esq., who is giving up his residence, 50 Grosvenor Street, W. Illustrated catalogues (8 plates), 3/-.

May 6th (Immediately after the sale of the Burns' Collections) IMPORTANT ENGLISH PORTRAITS IN OILS, comprising Benjamin Franklin by Benjamin West, P.R.A., the property of Capt. The LORD WORSLEY, M.C.; Anne Marchioness of Townshend by George Romney, the property of the Hon. MARCUS PELHAM, with others by or attributed to John Russell, R.A., Sir Henry Raeburn, R.A., Sir Joshua Reynolds, P.R.A., Francis Hayman, R.A., Antonio Mor, Titian and Van Dyck, including the property of the late ROSALIND COUNTESS OF CARLISLE. Illustrated catalogues (6 plates), 3/-.

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| | |
|--|--|
| 154—Paul Albert Besnard, "The Black Ribbon"; Karl Loenwich..... \$130 | |
| 155—Charles Francois Daubigny, "Au Bord de l'Oise"; Hanson..... \$175 | |
| 156—George Inness, "Sunset on the Coast, Etretat"; John Levy Gallery \$925 | |
| 157—Alexander H. Wyant, "An Adirondack Ravine"; Levy Gallery..... \$425 | |
| 158—Charles Francois Daubigny, "Le Cocher du Soleil"; Metropolitan Galleries..... \$400 | |
| 159—Andrea Mantegna, "Interior with Nudes"; John Levy Gallery..... \$950 | |
| 160—Henri Joseph Harpignies, "A Summer Morning"; John Levy Gallery \$800 | |
| 161—Michiel Janszen van Mierevelt, "Prince Maurice of Nassau"; Ehrich Galleries..... \$80 | |
| 162—Francois Lemoine, "Portrait"; Inness Young..... \$150 | |
| 163—Pierre Paul Prud'hon, "The Assumption of the Virgin"; Seaman, "R. C. V."..... \$60 | |
| 164—George Frederic Watts, "Galatea"; Rehn Galleries..... \$370 | |
| 165—Mary L. Macomber, "Autumn"; Seaman, "R. C. V."..... \$90 | |
| 166—Henri Lerolle, "The Close of Day"; Seaman, "R. C. V."..... \$110 | |
| 167—Louis Kronberg, "The Green Kimono"; Seaman, "R. C. V."..... \$100 | |
| 168—Alfred Stevens, "Marine"; J. C. Williver..... \$210 | |
| 169—Giovanni Battista Tiepolo, "Adoration of the Magi"; Metropolitan Galleries..... \$410 | |
| 170—Jose Weiss, "Landscape"; Seaman, "R. C. V."..... \$80 | |
| 171—Eduardo Zamacois, "A Gentleman in Authority"; John Levy Galleries..... \$80 | |
| 172—Sir William Beechey, "Admiral Samuel Barrington"; R. Hyams..... \$300 | |
| 173—James Northcote, "Portrait of David Garrick"; A. Vesey..... \$80 | |
| 174—Robert Ward van Boskerck, "Late Afternoon: Keen Valley, N. Y."; John W. Mausery..... \$370 | |
| 175—Fredericus H. Mans, "A Village Merrymaking"; Metropolitan Galleries..... \$120 | |
| 176—Joseph Coomans, "Vanity"; W. C. Finlay..... \$175 | |
| 177—Julian Rix, "In California"; Seaman, Agent, "R. C. V."..... \$130 | |
| 178—Sir Thomas Lawrence, "Portrait of Henry, First Baron of Brougham and Vaux"; Mrs. Herbert L. Mills..... \$525 | |
| 179—German School, influence of Lucas Cranach, early 16th century, "Two Wings of a Tripoch"; J. F. Hanson..... \$400 | |
| 180—Benjamin Constant, "Moorish Tribesman"; N. M. Vose..... \$175 | |
| 181—Robert G. Watson, "Cattle in the Highlands"; Metropolitan Galleries..... \$240 | |
| 182—Henry Golden Death, "A Brittany Church"; Clapp & Graham..... \$500 | |
| 183—George H. Bogert, "Venice"; Metropolitan Galleries..... \$250 | |
| 184—Francois Delobelle, "Mother and Child"; Metropolitan..... \$250 | |
| 185—Frans Francken (The Younger), "Votive and Historical Scene from the Apocalypse"; Dr. Sulzeyer .. \$225 | |
| 186—Charles Francois Daubigny, "L'Abreuvoir; Effet de Lune"; Metropolitan Galleries..... \$325 | |
| 187—Eugene Verboekhoven, "Landscape with Cattle"; John Levy Galleries..... \$325 | |
| 188—Sir James Jebusa Shannon, "Portrait of a Lady"; John Levy Galleries..... \$300 | |
| 189—Ferdinand Victor Leon Roybet, "La Partie de Tri-Trap"; W. B. Crowell..... \$1,000 | |
| 190—H. Corrodi, "Seascape"; Metropolitan Galleries..... \$100 | |
| 191—Giovanni Paolo Pannini (Attr. to) "Landscape with Ruins"; Mrs. K. Duggan..... \$125 | |
| 192—Alexandre Roslin, "Portrait of the Composer Rouget de l'Isle"; Metropolitan Galleries..... \$190 | |
| 193—American School XVIIIth century, "Portrait of John Philip Kemble"; Wm. Griscomb..... \$220 | |
| 194—Eugene Carriere, "Portrait of a Young Girl in White"; Metropolitan Galleries..... \$180 | |
| 195—Samuel Johnson, "Laura Austine, Aged Twenty-Four"; R. Hyams .. \$30 | |
| 196—O. Dickinson, "Isabella Hepburn"; Rehn Galleries..... \$110 | |
| 197—Pieter Nason, "Henrietta Maria, Wife of Charles I"; R. Hyams.... \$180 | |
| VAN PATTEN, WINTERBOTTOM COLLECTION | |
| American Art Ass'n.—Lowestoft and early American glass and furniture from the collections of the late Robert Van Patten and William Winterbottom were sold on March 31 and April 1, bringing a grand total of \$41,774. Important items and their purchasers are as follows: | |
| 49—Pair armorial Lowestoft water bottles and bowls of the 18th century; J. J. Caffrey, Jr..... \$410 | |
| 50—Lowestoft ewer of the 18th century decorated with oval medallions and flower sprays; Martin McCowper .. 400 | |
| 68—Pair of blue and white Lowestoft urns of the 18th century with landscape medallions; H. M. Coolidge.. 300 | |
| 98—Pair of Lowestoft jardinières of the 18th century, wild rose design; C. J. Regan .. 500 | |
| 132—Unique Lowestoft cider jug of the 18th century with ship decoration; J. J. Caffrey, Jr..... 240 | |
| 158—Complete Lowestoft dinner service with marine decoration, 18th century; Harold Williamson .. 9,500 | |
| 167—Large and important Lowestoft dinner service of the 18th century; R. S. Goodman..... 3,700 | |
| 176B—Pair of Chinese Lowestoft vases; Seaman, Agt..... 450 | |
| 267—Six unusual Chippendale carved mahogany dining chairs, English 18th century; Mrs. Oliver Fuller .. 420 | |

SHILLABER COLL.
American Art Assn.—Rare Americana including the collection of the late William Greene Shillaber were sold on April 8th and 9th, bringing a grand total for the three sessions of \$33,196.50. The most important items were:

| | |
|--|--|
| 10—Talley (John) An Almanac for the Year of Our Lord MDCCXCVIII. Boston, 1698; G. D. Smith..... \$230 | |
| 17—Original Ms. orderly book, kept at Washington's headquarters, N. Y. C. from June 16-Aug. 4, 1776; R. H. Woods..... 2,800 | |
| 18—Original Ms. journal kept by Joseph Bloomfield from July 24, 1776 to Aug. 25, 1778, 133 pages, sm. quarto; L. W. Smith..... 650 | |
| 67—Calef (John) More Wonders of the Invisible World, London, Nathaniel Hilliar, 1700; Rosenbach Company..... 230 | |
| 39—Bible, Philadelphia, printed and sold by R. Aitken, 1782, 1781; L. C. Harper..... 260 | |
| 75—A Confession of Faith Boston, printed by John Foster, 1680; L. C. Harper..... 350 | |
| 108—Connecticut, Acts and Laws, New London, 1715. With continuation, 32 acts and laws, 1732; C. S. Holt..... 640 | |
| 140—Ehot's Indian Bible, Cambridge, 1663, New Testament, 1661; E. D. North..... 675 | |
| 141—Ehot's Indian Bible, 1685, New Testament, 1680. Published in Cambridge; E. D. North..... 575 | |
| 185—Green (Nathaniel) a.l.s. eight pages, quarto. To Richard Henry Lee, April 25, 1782; Deplorable condition of the army; L. F. Thomas..... 625 | |
| 228—Original journal kept by Andrew Pickens, 180 pages, 1802-1801. Relating to Indian treaties; L. F. Hennigan..... 350 | |
| 253—Jackson (Andrew) A.L. s. Two page folio. Jan. 1, 1807 to (Dear Gen'l). Giving orders to seize Burr's flotilla; W. R. Woods..... 175 | |
| 269—Jackson (Andrew) Ms. of last annual message to Congress with printer's mark, December 3, 1836; W. R. Woods..... 660 | |
| 284—Jackson (Andrew) A.D. s. eight pages. Eight pages. Sept. 1, 1842 Last will; W. R. Woods..... 1,475 | |
| 339—Polk (James K.) A.L. s. June 5, 1845, to Andrew Jackson; F. C. Sweet..... 130 | |
| 509—Campaign of 1812, Gen. Bloomfield's orders, Aug. 26, 1812, to March 1, 1813, 266 pages; L. W. Smith..... 270 | |
| 510—War of 1812. Letter book kept by Col. Zed M. Pike, Feb. 23, 1813 to April 22, 1813, 156 pages; W. R. Woods..... 450 | |
| 526—Penn (William) A.L. s. London, August 26, 1685. To Phineas Pemberton; Max Williams..... 385 | |
| 562—Saybrook, Confession and Platorm, New London, 1710. First book printed in Connecticut. Dr. Rosenbach..... 675 | |
| 573—Shay's Rebellion, Ms. orderly book, 134 pages. 1787 H. Q. of Militia of State of Massachusetts; W. R. Woods..... 320 | |
| 611—War of 1812. Orderly book kept by Brig. Gen. Joseph Bloomfield, June 21, 1813, to Nov. 26, 1813; Valley Forge; E. F. Morrison..... 400 | |
| 612—War of 1812. Valley Forge Letter Book, H. O. of Brig. Gen. Joseph Bloomfield, Philadelphia, March 30, 1813 to October 3, 1814, 535 pp. 4to; E. F. Morrison..... 425 | |
| 629—Washington (George) A collection of 24 orders to survey land, six of them addressed to Washington, Jan. 2, 1748-Jan. 18, 1749; W. R. Woods..... 570 | |
| 630—Washington (George) A.L. s. One page folio, May 5, 1749. To Major Lawrence Washington, Williamsburgh; W. R. Woods..... 360 | |
| 664—Willard (Samuel). The Duty of a People that have renewed their covenant with God. Sermon at second church in Boston, March 17, 1679-80. Printed by John Foster, 1680; L. C. Harper..... 250 | |
| BENGUAT COLLECTION | |
| American Art Association.—The V. & L. Benguati collection of textiles was sold on the afternoons of April 8th, 9th and 10th, bringing a grand total of \$201,710. Some of the important items and their purchasers are as follows: | |
| 156—French royal tapestry of the Louis XVIIth period, with the royal arms of France in centre and signed 1780; 6 ft. 8 x 5 ft.; Sabak Bayenderian .. 400. | |
| 157—Jewish altar frontal, Venetian XVIIth century, 5 ft. 6 x 4 ft.; Mrs. E. F. Albee..... 350. | |
| 172—Pair of pink velvet portieres of the Italian Renaissance period, with two escutcheons in gold embroidery, 14 ft. x 4 ft. 8 inches; Mrs. F. V. Storrs..... 680. | |
| 175—Golden velvet portiere of the Spanish XVIIth century, 12 ft. x 10 ft. 650. | |
| 187—Set of nine French brocade panels of the Louis XV period, silvery white and green; size per | |

panel, 12 ft. x 2 ft. 4; Pennsylvania Museum .. 725.

190—Set of ten embroidered satin wall panels of the Louis XIV period, picturing Chinese scenes on rose ground; 10 ft. x 2 ft. 4; Mariel Hope .. 410.

193—Set of four velvet curtains, Spanish of the XVIIth century, emerald green cut and uncut velvet in designs of foliations and flowers; 13 ft. x 4 ft. 10; Mrs. J. L. Stanton .. 520.

378—Damask table cover with embroidered border of the Italian XVIIth century, the centre panel in brilliant rose, richly patterned with floral devices, urns and crowns, 12 ft. x 8 ft.; Leon Schinasi .. 575.

387—Eleven strips of Italian Brocatelle of the Louis XIV period, brilliant rose patterned in formal floral figures, 26 inches wide, 46 yards long; Mrs. E. F. Albee..... 900.

392—Gros point tapestry with petit point details of the English XVIth century, "Christ and the Woman of Samara," 6 ft. 10 x 8 ft.; Arthur Arnold .. 1,000.

395—Verdure tapestry, Flemish XVIIth century, landscape, palace and formal garden, 9 ft. 5 x 8 ft.; Mrs. P. J. McIntosh..... 1,700.

398—Petit point tapestry, English XVIIth century, five large medallions with religious subjects, 7 ft. x 6 ft.; Mrs. J. H. Stanton .. 1,350.

505—Two embroidered velvet dalmatics, Spanish, XVIIth century; E. L. Helwig .. 2,100.

558—Janina embroidered table cloth, XVIth century, fine silk embroidery of tulips, birds, vases, etc., on linen ground, 9 ft. 7 x 7 ft. 10; Mrs. M. Churchill .. 1,000.

563—Four panels of an embroidered velvet portiere of the Florentine Renaissance period; baskets of pomegranates and lilyform designs, 8 ft. x 7 ft.; Hayden & Co..... 1,150.

569—Embroidered red velvet portiere, Spanish, XVIIth century, gold, silver and silk embroidery, elaborate escutcheons, conventionalized flowers, etc.; Mrs. J. J. Watkins .. 1,900.

573—Set of eight jardiniere velvet curtains, French, of the Louis XIV period, ivory white, patterned in emerald and rose velvet, floral designs, total size 122 yds.; Wm. J. Wentworth .. 13,200.

583—Florentine velvet carpet of the XVIIth century, scroll, bird and fruit design, 25 ft. x 17½ ft.; Mrs. Watkins .. 1,550.

MARGOLIS FURNITURE

Anderson Galleries—Early American furniture gathered by Jacob Margolis was sold at the Anderson Galleries on the afternoons of April 9th and 10th, bringing a grand total of \$40,182.50. Important items and their purchasers are as follows:

43—American pine dresser of the XVIIth century; Miss Counihan, Agt..... \$365

45—Rare Sheraton curly maple small sideboard, about 1800; Miss H. Counihan, Agt..... 350

55—Handsome walnut inlaid Queen Anne highboy, of the early XVIIth century; Mrs. John McCaffrey .. 260

60—Fine curly maple scrutoire on stand of the XVIIth century; Mr. Fred J. Peters .. 350

64—Small maple New England block-front bureau; Mr. Fred J. Peters .. 300

73—Pair of Sheraton type inlaid mahogany console tables, of the late XVIIth century; Mr. Fred J. Peters .. 390

84—Upholstered mahogany wing chair, of the mid XVIIth century; Mr. E. F. Collins, Agent .. 250

95—Inlaid mahogany card table in the style of Duncan Phyfe, about 1800; Mr. Fred J. Peters .. 285

104—Fine New England Maple highboy, about 1750; Mr. Fred J. Peters .. 260

110—Set of seven mahogany chairs of Duncan Phyfe style, about 1800; Mr. Charles C. Burlingham .. 525

112—Mahogany secretary book-case, New England about 1790; Mr. Fred J. Peters .. 350

114—Very fine maple hooded highboy, about 1740; double scrolled hood with flame finials; two drawers with sunburst carving; Mr. Charles Clasen .. 650

117—Handsome pine and maple refectory table; Mr. F. Drummond .. 325

173—Set of six Hepplewhite mahogany chairs, circa 1785; Miss H. Counihan, Agent .. 885

186—Three Hepplewhite mahogany side chairs, of the XVIIth century; Mr. Charles Clasen .. 525

188—Maple highboy, circa 1730, Queen Anne type; Mr. R. R. Atterbury .. 390

191—Fine mahogany lyre table by Duncan Phyfe; Mr. Charles Clasen .. 525

201—Very fine inlaid curly maple secretary-cabinet with tambour front, Vermont about 1790; Mr. Chas. Clasen .. 750

204—Fine Cherry New England hooded highboy, of the XVIIth century; Mr. Fred Peters .. 400

THE ART NEWS

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<img alt="Advertisement for the former residence of the late William K. Vanderbilt, sold by Edmund G. and Charles F. Burke, Inc. It features a decorative border and the text 'FORMER RESIDENCE OF THE LATE WILLIAM K. VANDERBILT SOLD BY EDMUND G. AND CHARLES F. BURKE, INC. ILLUSTRATED CATALOGUE ONE DOLLAR. Sale - April 29 & 30 at

| | |
|---|-------|
| 207—Queen Anne inlaid walnut lowboy, of the early XVIIth century; Mr. E. F. Bonaventure | 475 |
| 214—Rare New England small scrolled pine dresser, about 1740; Mr. E. F. Bonaventure | 575 |
| 216—Set of five mahogany Philadelphia chairs in the style of Chippendale, circa 1760; Mr. Sam Serota | 400 |
| 217—Fine inlaid mahogany Hepplewhite sideboard, about 1790; Mr. Fred J. Peters | 625 |
| 226—Cherry hooded highboy, circa 1750, double-scrolled pedestal with urn and flame finials; Mrs. A. Kingsbury | 725 |
| 228—Duncan Phyfe mahogany dining table, 1790-1800, comprising set of three tip tables; Mrs. Charles Clasen | 550 |
| 229—Important carved mahogany block-front desk with cabinet top, Rhode Island, mid XVIIth century; Mrs. Netty Rubin | 2,100 |

PLAZA SALE BRINGS OVER \$100,000

The Plaza Auction Rooms held one of its most successful and important sales of the season on April 8th, 9th and 10th, when the collection of European and Oriental antiques gathered by Baron Danvers of London and Thomas Miles of London, were sold at auction. The total realized by the three sessions of the sale was \$108,722.50. Among the prominent buyers were Mrs. F. V. Storrs, who purchased Nos. 458 and 459, two fine ormolu mounted kingwood secretaries, with plaques in Sevres, for \$850, each. Six Louis XV armchairs, Nos. 449, 450, 451, were purchased by Mr. John Ringley for \$340 each. No. 519, a set of six side Old English side chairs and two armchairs of Sheraton type, were purchased by Benjamin Brown for \$52.50. A XVIIth century tapestry, No. 538, was bought by Mr. John Ringley for \$950. Another tapestry, Flemish of the XVIth century No. 539 was also purchased by him for \$950, while No. 540, a panel of XVIth century Italian Renaissance tapestry was also acquired by him for \$700. Mrs. J. E. Ridder, Mrs. W. C. Taylor, Mrs. H. D. Cheever, Mr. A. Hogan and Mrs. Faulkner, were among the prominent buyers.

VIENNA

The auction of the estate of Dr. Strauss at Glueckselig and Wawra in Vienna resulted in a total of 3 thousand million paper crowns (\$42,857). Both collectors and dealers were out in force, the rooms of the "Kuenstlerhaus" were crowded. The highest bids were given for a still-life by de Heem and a landscape by Ruisdael (15,000 Austrian shillings; 7 Austrian shillings = 1 Dollar). A painting by A. Brouwer "Peasants in an Inn" reached 4,200 Austrian shillings, a Camphuysen 4,100 Austrian shillings. A Canaletto 9,900 Austrian shillings, van Goyen 10,000 Austrian shillings. A "Sleeping Peasant" by Ostade 3,000 shillings. "Landscape with an Old Tower" by Jan Siberechts 7,000 shillings. A sketch for a ceiling by Tiepolo went to 10,000 shillings. Modern paintings: a Troyon reached 4,000 sh., a Menzel 2,100 sh. Miniatures: Isabey 1,700 shillings, Emanuel Peter: 1,600 shillings. Drawings: a landscape by Moucheron 2,300 shillings, aquatint by Sir William Beechy, "The Gipsy Fortune Teller" 450 shillings, Prince George of Wales by Thomas Gainsborough 1,150 shillings, "Hay-Makers" by William Ward 950 shillings.

* * * *

The collection of plans, designs, photographs, etc., of American architecture which was recently shown in the Academy of Fine Arts in Berlin, has been transferred to the Art and Crafts museum in Vienna.

* * * *

A painter and restorer of paintings in Vienna Arthur Klausner asserts to have

discovered, after long lasting experiments, a method preventing the darkening in tone of the portions repainted in old canvases.

* * * *

An exhibition of plans, reproductions, photographs, drawings, etc., of American contemporary architecture in the Art and Crafts museum in Vienna gives an opportunity to survey the development of a new style in American Art as the spiritual emanation of a country is no doubt the best intermediary for mutual understanding and incitement of the nations and especially architecture which represents the artistic expression of the community the concentrated and cumulated forces of an epoch, is well apt to give a real insight into the "soul" of a people. Europe which is herself wrestling to find a form typical of the age, is thankful to be able to see, to compass and to admire the gigantic and perfectly overwhelming creations which have been achieved within the last ten to fifteen years in American architecture. The exhibition gives a short historical introduction in showing in several reproductions the foundation of New York and Chicago, exemplifying their rapid and unparalleled growth through instructive figures which speak for themselves. Then one proceeds to the representation of the big cities as they are today; the huge and imposing buildings of New York, Chicago, Philadelphia, Buffalo, St. Louis, etc., are shown in excellent photographs and reproductions. Bird's-eye views taken from the aero-plane are extremely interesting. Next to this the contributions of contemporary architects are very illuminating. They show that America is on her way to slough off a good deal of the traditional past, which she had so eagerly absorbed, and that out of the symbols of the new time—stone and steel—grows a monumental and gigantic representation of the present. Superfluous to praise in these columns the grandeur and impressiveness of these well proportioned masses, to speak of the clear disposition of the parts, the boldness and inventiveness of these titanic achievements. The application of the zoning law as obviously given impetus to the new architecture and has added variety and rhythm to the silhouette of the city. It is regrettable that this very last and most imposing period of development is not more amply represented, especially the work of Frank Lloyd Wright is lacking, but will be shown later on as the catalogue says.

A whole room is devoted to the record of L. H. Sullivan, who is also the author of a treatise on architecture, reprinted in the catalogue of the exhibition. One is deeply impressed by the noble and high ideas, expressed therein, which were so far ahead of their time, and foresaw the oncoming development. B. G. Goodhue's "Capitol" in Lincoln is given a place of honor. Harvey W. Sorbett's "Tempel Salomo" for the coming exhibition in Philadelphia is a fascinating vision in a daring rhythm. These are only a few examples out of the number of interesting exhibits.

In another room have been put together plans and designs for small houses and cottages in various forms and solutions, which evince the creative power of the architects here represented. The help and service that is given to the settlers by societies like "Architects Small House Service Bureau" is highly commendable. The question of city planning which takes such a paramount place in city government, is exemplified in a great number of examples from Washington, Minneapolis, Pittsburgh, San Francisco, New York, etc. The "Regional Plan of New York and its Environs" has contributed to the show. With a feeling of justified envy will the European visitor see the great efforts of the American community in the line of School and University, which will help to establish the supremacy of the nation. Designs by Hugh Ferriss in which a fertile imagination has cast forward the ultimate development of the American skyscraper under the new zoning law, give such an alluring and picturesque aspect that one is inclined to think of a fairy city, with fantastical crystal-like plants which rise above all materialism of the day. Lithographies by Josef Pennell are architectural views from all over the world in his well-known interesting manner.

LENINGRAD

The society for Oriental art in Leningrad intends to arrange in the autumn of 1926 an International show of Buddhist art. The rich collection owned by this society and objects belonging to the Asiatic museum of the Academy of Science will form the nucleus of the show. Japan, China, Tibet and Mongolia will contribute. The Russian Academy of Science has sent its members Professor Stscherbatskoj and Professor Alexejew to Japan and China to collect objects for the exhibition.

BERLIN

When one comes across such a fine array of masterpieces as is the property of the van Diemen gallery, Berlin, Unter den Linden, one cannot but feel amazed again at the richness and fecundity of begone times in the production of works of art. The collection includes important works by Rembrandt, Rubens and Frans Hals, and two canvases by Titian which are portraits of the first rank. Much interest centres upon a large landscape painting by Jan van Scorel, which hitherto had escaped the notice of connoisseurs. Saint John the Baptist is represented preaching before the people and the canvas displays rich inventiveness both in the figural composition and in the brilliance and variety of colors. One of the principal works by Jordaeus, a "Holy Family" is also among this remarkable collection, which further includes exquisite examples of primitive paintings.

* * * *

The steadily and consciously pursued labor of the "Rosenthal" porcelain factory is now branching out into fields which open new prospects and possibilities for the enrichment of modern art with figural compositions in pottery of considerable esthetic significance. Modern artists have been commissioned by the management to create works which adapt themselves to this material and the results are very satisfactory. One of the latest productions in that line is a pair of figures entitled "Prince and Princess" by Gerhard Schliepstein, in white, flawless porcelain, which are highly attractive through a peculiarly angular grace. The elongated bodies, their movement and pose are reminiscent of Gothic style, though conceived through a modern mind. The compact blocklike trend in contemporary sculpture is represented by Milli Steger's works, three figures in white porcelain of a crouched woman's nude, a kneeling body and a "Pensierosa." All of the three are filled with emotional expression, though I like best the tension

and subdued intensity of the first named. The features are finely modeled and reflect the psychic emotion to a high degree, thus proving the adequacy of porcelain for modern expressive art. The glaze has a slight ivory tone, which favorably emphasizes all details of the modeling. Figures by Gustav Oppel respond to a genre-like taste and are imaginative and amusing. Very attractive are also various kinds of animal sculptures, some of which are naturalistic to the core, others again in a conventionalized and decorative execution. The great number of utilitarian productions such as lamps, ink-stands, vases, dishes and so forth, which are the well known and widely appreciated products of the "Rosenthal" factory, are well apt to adorn interiors and to make a room livable and gay.

* * * *

The Rothmann gallery has come into the possession of a fragment of a painting by Rembrandt, which was considered lost and which has come down to us in an old copy in the museum at Braunschweig. It is a "Circumcision" and the remnant of the painting, which has now come to light gives full notion of the beauty and splendor of the original and makes one deeply lament its disappearance. Two female heads are given in that shining and perfect manner, which is so entirely and exclusively Rembrandt's, both in the brilliance of colors and in the psychological interpre-

tation. The painting was quickly sold to a German collector due to its superior quality.

* * * *

Paintings by Erich Buettner have been assembled by the "Neue Kunsthändlung" in Berlin and bring forth the oeuvre of an artist who works on a soundly traditional basis but gives the paintings a personal feeling and intensity. Unpretentious and wholly devoted to the subject matter, they depict nature with loving care and ingratiate themselves through these qualities. There is ease and a sheer joy of the craft in these paintings, among which a few portraits testify to a considerable gift of characterization.

* * * *

Two young, hitherto unknown painters have exhibited jointly at the Gurlitt Gallery. Josef Egry is a Hungarian and has assembled a series of landscapes of his native country, which show him most responsive to the full variety of form and color. It is much to be commended that he keeps within the very limitations of his talent, while his confrère in the arrangement, Adolf Heimann, attempts at laurels, which are high above his capability. The large canvases, which are meant to be representative and imposing, are merely dabblings in a pretentious manner.

* * * *

Professor Rudolf Hellwig, who lived for many years in England, is showing

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a representative number of paintings in the newly adapted and enlarged rooms of the "Antiquitätenhaus" Wertheim. The peculiarly iridescent and semi-transparent atmosphere of the English coast has obviously had an influence on his manner of painting, but also his extensive journeys to France, Italy, Egypt and Scandinavia have given him variation and diversity in his approach to his subjects. The oils have a sweeping rhythm of line that is well defined and are broad and sure in treatment. One feels that the artist's sense of values is reliable and that his rich palette is controlled by a discriminating taste.

* * * * *

Newspaper reports from Russia announce the discovery of a painting by Rubens in a small place called Tschudovo in the district of Nowgorod. It was found in the club-house of the Bolsheviks there and it is surmised that it formerly belonged to one of the private estates in the neighborhood, which have been seized during the revolution. The representation is the Roman imperator Caesar-Vespasianus and it is notorious that Rubens in 1614-19 painted several portraits of Roman emperors.

* * * * *

Karl W. Hiersemann Publishing Company in Leipsic announces the reprint of the famous work on "Oriental Carpets" which was published in 1892 at the occasion of the international exhibition of carpets in Vienna by the "Oesterreichische Handelsmuseum" in Vienna. The second volume "Ancient Oriental Carpets," which was published in 1907 by the "Oesterreichische Museum für Kunst und Industrie" will appear in December, 1926. Both volumes are exhausted and have not been available for quite a long time. The new work has been thoroughly revised and adapted to the results of recent scientific research on this theme, new discoveries have been added. The color plates are perfect and were made directly after the original carpets with the finest process of reproduction known, thus giving an absolutely true image of color and texture of the originals. Professor Sarre and director Trenkwald are the authors of the text, which is a history of development of the Oriental carpet both knotted and woven. The great amount of hitherto unpublished material which is treated with modern methods of investigation, makes this work unique and of the greatest importance for all who are concerned with the theme. Both volumes will be published in German, English and French.

* * * * *

In a lecture held before the members of the society for Eastasiatic art, director Kümmel of the Eastasiatic Museum in Berlin, reported about the dispersal of the famous collection of Marquis Inouye in Tokio, which took place several weeks ago. The objects fetched exceedingly high prices, the total amount being 5,145,000 M. (\$1,225,000). Several of the items are listed as "national" property and are not allowed to leave the country. The collection comprised 350 objects among which were paintings, manuscripts, books, porcelain and so on. A so-called "Goshornaru," a cup used at Japanese tea ceremonies, was sold for 230,000 M. (\$54,762). An old Japanese chronicle "Moshiogusa" fetched 181,000 M. (\$43,095). A "Seiji" vase attained 155,000 M. (\$36,904). A tea box went to 120,000 M. (\$28,571), a Buddha representation was sold for 110,000 M. (\$26,190), and a manuscript by Tsurayuki 85,000 M. (\$20,238).

* * * * *

In the society for Archeology in Berlin, Professor Boroffka of the "Hermitage" in Leningrad lectured on the finds and discoveries which Professor Koslow made in 1924 in Mongolia. Textiles and weavings adorned with beautiful ornaments and figural decorations were found in ancient tombs dating of about the first century A. D. and furnish proof of the fact that Scythian-Siberian culture was not only influenced by Greek but also by Chinese culture. Objects made in Mongolia were found together with those of Greek and Chinese origin. This connection is probably due to the Scythian-Siberian tribes who lived on the borders of the Black Sea and in the desert of Gobi. The "Hermitage" collection will be considerably enriched through the incorporation of these finds, Professor Boroffka asserted, but also a newly founded museum of Mongolian art at Urga will obtain part of the objects.



PORTRAIT OF CHUNG K'WEI, EARLY SUNG DYNASTY. ADDED TO THE COLLECTIONS OF THE PENNSYLVANIA MUSEUM OF ART BY GIFT OF CHARLES S. LUDINGTON

LONDON NOTES

It is good news for all who admire the soundness and sanity that invariably distinguished the work of the late Derwent Wood, that a Memorial Exhibition of his sculpture is arranged to take place after Easter at the Leicester Galleries. This will be the first occasion on which the artist's work has been exhibited as a one-man show, and it will come as a surprise to many that his talents were by no means confined to the realm of sculpture, but strayed at times into that of painting. It was probably due to some extent to his love for experiment, not only in his proper medium but also in that of paint and canvas, that his work possesses the quality of vitality in so marked a degree. He even liked, whenever possible to adventure into the preserves of the architect, and ruling out the latter's cooperation, to design the setting for his figures, in so far as the pedestal and any other possible detail was concerned. Caricature also came naturally to him and not the least interesting and original among the forthcoming exhibits will be little sketches made of his fellow Academicians, drawn at Academy banquets upon the back of his menu, the medium of wine and fruit-juice being employed to color them in default of better pigment.

* * * * *

Conjecture is rife as to what are to be the outstanding attractions of this spring's Royal Academy. Problem pictures are said to be likely to be few in number, while portraits, as last year, will predominate. But John Collier, though the work which will come from his brush can hardly be said to be of the problem character since its message is particularly clear to decipher, does not wholly forsake the "every-picture-tells-a-story," type of canvas, and his contribution will take the form of a poorly-dressed mother and child, depicted gazing intently upon a shop-window, filled with wax-models expensively attired—an obvious comment on the contrasts provided by modern social conditions. Our latest Academician, Walter Russell, will send a "straight" (as distinguished from

a witty) portrait this year, namely one of his wife, and three delineations of prominent men in the business world. Among Sir John Lavery's contributions will be a Fifth Avenue Interior, a number of portraits and a "weighing-in" scene from the Derby course, while Glyn Philpot, whose "Street Accident" was one of the most striking of last year's pictures, is sending a three-quarter length study of Mr. Stanley Baldwin, our premier. From what I have seen of Otway McCannell's "Satire of the 20th Century," a decorative and symbolic work which has been described as a combination of the sublime and the ridiculous, I should not be surprised, if its originality and technical grip, does not make it among the first "pictures of the year." Charles Sims, Keeper of the Academy, is to send three portraits.

* * * * *

It is a tribute to Eric Kennington as well as to the late Charles Montague Doughty, the writer-explorer, that the National Portrait Gallery has decided to set aside its usual rule of making it necessary for ten years to elapse since the death of the subject before a portrait can be admitted. Kennington's portrait of Doughty was formerly in the Tate Gallery, but the pastel is now hung as a loan in the Charing Cross collection.

* * * * *

Sir William Orpen's love of painting himself is probably founded on the fact that he can in this instance afford to be as truthful, whimsical and amusing in depicting his sitter as he pleases, without having to look out for trying consequences. In the current exhibition of the Royal Institute of Painters in Water Colors, is a new self-portrait, entitled appropriately, "Older Again, Orpsie, My Boy," a work which I am told was carried out a couple of years ago, while staying in Paris. The portrait lacks the attraction of the dressing-gown one with head tied up in a handkerchief (which was shown, I think, at the International, a year or so back, before being sent to the Uffizi), and gives an impression of the artist in one of his dour moods rather than in one of his humorous moments. Technically, however, the work is ex-

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PARIS

Last year a critic in his idle moments took stock of the Parisian galleries, and counted one hundred. This year that figure would be far outnumbered. Almost as numerous as the buds which Spring causes to unfold on the Boulevards and Avenues, new galleries appear every day of the week on the two banks of the Seine, and Paris as a market for modern painting shows exceptional activity.

One of these, the Granoff Gallery, has just been opened on the Boulevard Haussmann, in Mexico City of the Jaquemard-André Museum. Its manager, Mlle. Granoff, had the happy idea of inaugurating it with an exhibition of works borrowed from members of the "Society of Amateurs of Art and Collectors," a group of very modern tendencies, whose members each consented to lend three favorite canvases from their collections for the occasion. Nothing could give a better idea of the tendencies of the taste of amateurs of today. Certainly although these 160 paintings have been carefully selected, they are not all masterpieces, and some are worth more by reason of their intention than their realization, but they sum up a very interesting effort on the part of painting to express the artistic preoccupations of today, and the major part of them show, on the part of the artist, outside of his own special gifts, conscientiousness and competence and on the part of amateurs a more and more pronounced taste for sound and thoughtful painting.

With some rare exceptions most of the artists who figure here are the coming men, painters who have a certain reputation today, even a certain success, yet are not able to stand beside a Picasso, a Derain, a Vlaminck, a Matisse nor a Segonzac. They are mostly of a younger generation than these, such as Yves Alix, Barat-Lexrault, Bompard, Bossard, Clairin, Dufresne, Durey, Favory, Gimmi, Gromaire, Halicka, Hermine David, Kistling, La Patelière, Lhote, Marcoussis, Ottman, Pascin, Per Krogh, Savreux, Soustine, Tobeen and Waroquier. Among the works which struck me most I will mention an alley in the gardens of Versailles by Osterlund, of remarkable decision and breadth of treatment, an Italian landscape by Waroquier, intelligent, serious and of classic spirit, and a very good still life by the same artist, flowers by Tobeen which make one think of Ver Meer, an excellent portrait of a young girl by Guérin, fine still lifes by Savreux and Conrad-Kickert and a figure by Yves Alix, a young master who seems to have come into full possession of his gifts, and of whom it appears we shall see here much more, as well as Waroquier.

* * * *

Although Degas and Odilon Redon are artistically as far apart as it is possible to imagine, these two great artists of the XIXth century had something in common in their mode of life. They were both solitaires, their isolation, whether it came from modesty, from pride or simply from a distaste for society, made them refrain from showing their works, and each one lived in almost total obscurity; yet a glorious obscurity, surrounding them with an aureole of mystery which contributed greatly to their prestige. In the case of Redon, furtive exceptions allowed the public from time to time to have a glimpse of some rare pastel, but Degas' silence and seclusion were absolute.

As soon as they were dead and their works brought out into open daylight, a great deal of the mystery which had surrounded them was dissipated, and people began to ask if the prestige which had up to that time been theirs would also have an end. It was not so. The pious admiration for the work of Redon by his faithful admirers spread still further, and his paintings were more and more sought for. As to Degas, it is known what a success attended the series of sales, made necessary by the great number of his works, to be disposed of for his heirs. But it is always imprudent to loose on the market all at once too great a number of works by the same artist, no matter how great he may be, above all as was the case with Degas, which contained works of very uneven quality. It was the same with Renoir whose works in later life are clearly inferior, explained by the fact that his hands were entirely crippled, that he could only use the brush when it was tied to his motionless fingers, and that an assistant dipped them for him in the color. Degas during a long space of years before the end had the grief of knowing his eyesight failing gradually, until he became almost blind, from which comes the misty, and indefinite aspect of a whole section of his work.

Notwithstanding their interest, for

everything produced by an artist of his rank must remain so, these works are far from being as fine, or worth as much as those of his youth and maturity. Unhappily, as was the case with Renoir, they are the ones most on the market, and which have been the most bought in the past few years. Now the public, which often judges by its ears, sometimes also judges by its eyes, and in the end had enough of them. To the great success of the beginning succeeded a respectful indifference toward Degas, not only from collectors but also from artists, on whom his influence is so to speak non-existent.

Now nothing can be more unjust, not for one of the masters of the XIXth century is more worthy to set an example to artists. No other had the power of expressing life by a more loyal, more thoughtful and serious art. To recall to the artists certain fundamental truths which they are not without danger of forgetting, the "Galerie of art Contemporain" had the happy idea of showing, in the very midst of the Raspail quarter, a remarkable collection of drawings and pastels by Degas borrowed from several famous collectors.

At the same time the Museum of Decorative Art had organized an important exposition of the works of Redon at the Pavillon de Marsan. His art was, as we know, the exact opposite of that of Degas. One worshipped the real, the other the ideal. To the race horse running on the turf, Redon opposed Pegasus flying through the azure. One painted in prose, the other in verse. Poets, lovers of poetic imagery, and dreamers, have certainly all the reason in the world to admire an artist whose works are the poet's dreams materialized. But one is amazed that amateurs of art, properly speaking, have so long held him in high esteem, because as far as painting goes Redon, notwithstanding his exquisite gifts as a colorist, is an artist whose means of expression are rather poor. Moreover his works are of unequal value, and at times the horses hitched to his car of Apollo have a fine flight, they sometimes seem like drawings by an unskilled amateur. As to the period of his esoteric drawings, the mysterious attraction which they excited at the end of the last century is dissipated today, and their only value now is as curiosities. There remain his charming flowers, treated in pastel, with an art at once concise, restrained and rich, in which imagination is combined with reality, and enhanced by a really happy and decorative handling.

Certain critics have received this exhibition severely and predicted that Redon will go out of fashion. That may be possible, yet for my part I believe that after having been set too high by some and too low by others, he will find the special place that is his by right, in the "quiet cloister" of the poetic painters of all ages, beside the Gustave Moreaus, the Burne-Jones, the Blakes, and will remain a precious friend to those who seek in dreams a refuge from a hard reality.—H. S. C.

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CHICAGO

A fine Indo-Persian rug of the XVIth century has just been presented to the Art Institute by Mr. John R. Thompson. Critics believe it to be an Indian rug after the design of a Persian "Herat" or "Ispahan." Indian Mogul art excels in technical skill and delights in painstaking elaboration of every detail, which is characteristic of the present rug. The color of the rug is also peculiar to the Indian rug weavers who loved to combine wine-red with bluish pink details, set directly in the background and they combine pale and medium blue and pale and medium green in the same way. This interesting color combination may be studied in the present rug.

* * * *

The following temporary exhibitions now being shown at the Art Institute will remain on view until April 25: Sculpture by the French master Antoine Bourdelle; drawings and etchings by Laura Knight, the English artist; loan exhibition of Ship Models and old prints of early lithographs of marine battles; paintings from the private collection of Mr. and Mrs. Francis Neilson of Chicago; watercolors by Winslow Homer, from the collection of Martin A. Ryerson; annual exhibition of photographs by the Chicago Camera Club; exhibition of wood cuts by the English artist E. Gordon Craig; exhibition of etchings by Wenceslaus Hollar; exhibition of wood cuts by Durer, lent by Mr. and Mrs. Potter Palmer.

* * * *

The Sixth International Water Color Exhibition will open at the Art Institute this year on Monday, May 3rd, and continue until Sunday, May 30. The jury will meet on Thursday, April 15, and select the work to be exhibited.

LONDON

(Continued from page 4)

years prior to the artist's death, depicts the story of Esau and the Mess of Potage and is a very sound and able piece of work, as well as a rare example of this comparatively little known master. It was bought for the inconsiderable sum of 135 guineas.

* * * *

"The British Empire Society of the Fine Arts" is the name given to an interesting scheme for creating an Empire market for artists of every sort belonging to the British Empire, and moreover for fostering and developing the love of art of all kinds throughout that Empire. Especially is help to be given to Dominion artists who wish to establish themselves in the regard of the London art-loving public, and with a view to providing premises suitable for the demands which are likely to be made, a three million pound scheme is outlined for the building of a Palace of Empire Art in the region of Westminster, where a site happens to be at present available.

In it each colony is to have its separate gallery, where, if desired a permanent exhibition may be kept on view, indicative of the colony's output. Additional galleries are to be available for one-man shows, and there will be studios to be hired by those who need them. There will be little "crowding-out" from the exhibitions, since, if the scheme materializes, there will be far greater hanging accommodation than obtains at Burlington House, where every spring at least 14,000 pictures that have been formally accepted, have to be returned to their authors for want of walls whereon to exhibit them. Lord Howard de Walden is chairman of the committee, and Howard Robinson, the portrait painter, is a leading spirit in the scheme.

The Lefèvre Galleries in King Street, St. James, which have recently given us some of the most interesting of the many exhibitions of modern French art that have been held in London, tell me that on the retirement of their Mr. Bull owing to ill-health, they are amalgamating with the well-known firm of Messrs. Alex. Reid and Son of Glasgow. The combined enterprises will be carried on both in London and at 117 and 121 West George Street, Glasgow under the name of "Alex. Reid & Lefèvre, Ltd." All good wishes go forth to them.

* * * *

The National Portrait Gallery which at one time set its face against the acceptance of portraits of sportsmen, (they even went so far as to "turn down" the presentation of a famous and successful boxer!) has now modified its tactics by the acceptance of a portrait of the famous cricketer, W. G. Grace, who thus in addition to his other "records," establishes that of being the first sportsman to invade the Trafalgar Square sanctuary. There is a possibility that before long there will be a special niche for the sporting fraternity.

* * * *

No doubt the many American members of the art-dealing profession who frequent the Savoy Hotel here, would have been thrilled to hear that a short time ago, while workmen were pulling down a wall preparatory to the construction of a new restaurant foyer, they came upon a mural painting, representing a young woman in the dress of the Louis XVIIth period, in the wall of a room, whose existence had been forgotten. Unfortunately, however, the picture is not contemporaneous with the dress, but dates back no further than a couple of decades to the time when a Winter Garden was among the attractions of the spot.

L. G.-S.

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Ainslie Galleries, 677 Fifth Ave.—Paintings by Truman E. Fassett, to May 1; old and modern masters.

Anderson Galleries—489 Park Avenue. Recent paintings by A. Sheldon Pennoyer to May 1.

Art Centre, 65 E. 56th St.—Sculpture by Nine Saemundsson, to May 1. Paintings and drawings by Jean Charlot and drawings by Mexican students, to May 1.

Babcock Galleries, 19 East 49th St.—Recent paintings by John S. Wittrup, Apr. 12-24.

Bachstitz Gallery, Inc., Suite 420 to 431 Ritz Carlton Hotel, 46th St. and Madison Ave.—Paintings by old masters and classical and Oriental works of art (from 7th century B.C. to 13th century A.D.)

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Brooklyn Museum, Eastern Parkway—Paintings by Ben Foster, Apr. 4-May 1; Exhibition of drawings and etchings by Mons. Breidvik and Uno Stallarholm, Apr. 7-27.

Exhibition of work of the National Association of Women Painters and Sculptors to May 23.

Butler Galleries, 116 E. 57th St.—Views of old New York and Naval Prints to Apr. 30.

Corona Mundi, 310 Riverside Drive.—Old masters of the Italian, Flemish and Dutch schools.

Daniel Gallery, 600 Madison Ave.—Group exhibition, Dickenson, Knaha, Spencer Boyd, Sheeler, Bloom, etc.

Dudensing Galleries, 45 West 44th St.—Paintings by Joseph Pollet, beg. April 10.

Durand Ruel Galleries, 12 E. 57th St.—Paintings by Helen Davidson, beg. Apr. 19.

Ehrich Galleries, 707 Fifth Ave.—Paintings of flowers by Henry Farré, Apr. 6-21; paintings by old masters.

Ferargil Galleries, 37 E. 57th St.—Portraits by Pax'on, drawings by Merwin, majolica by Diederich.

F. Valentine Dudensing, 43 E. 57th St.—Paintings by Joseph Stella, beg. Apr. 12.

Gainsborough Galleries, 222 Central Park South—Exhibition of paintings by Old Masters

Grand Central Galleries, 6th floor, Grand Central Terminal—Carnegie International Exhibition, Part II.

P. Jackson Higgs, 11 East 54th St.—Chinese bronzes, pottery, sculpture and paintings. Exhibition of miniature bronzes by Louis Rosenthal.

Hispanic Society, 156th St., Broadway—Exhibition of paintings of the provinces of Spain, by Sorolla.

Intimate Gallery, Park Ave. at 59th St. (Anderson Galleries)—Recent Paintings by Charles Demuth, April 5-May 2.

Kennedy Galleries, 693 Fifth Ave.—Painting of marine subjects by John P. Benson.

Keppel Galleries, 16 E. 57th St.—Etchings by Kerr Eby, during April.

Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, primitives, old Dutch masters.

Kleykamp Galleries, 3-5 East 54th St.—Chinese paintings, bronzes and sculpture.

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